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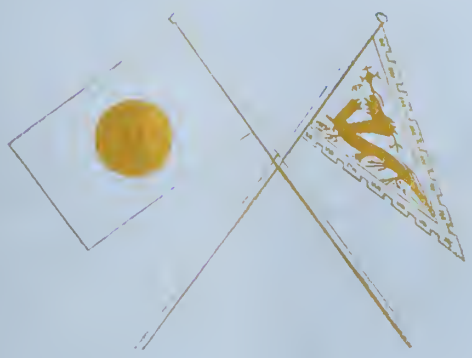

Tuesday, Dec. 18th, and following days.

Commencing at 2 o'clock, P. M., each day.

MESSRS. THOS. BIRCH & SON, AUCTIONEERS.

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AN

EXTRAORDINARY COLLECTION

OF

Japanese and Chinese

HIGH-CLASS ART,

COMPRISING

SUPERB SATSUMA SPECIMENS,

MARVELOUSLY WROUGHT BRONZES,

INCLUDING MASTERPIECES OF JAPAN'S FAMOUS ARTISANS,

EXQUISITELY WROUGHT SOLID SILVER SPECIMENS,

MAGNIFICENT CLOISONNÉ ENAMELS,

Gems in Carved Jade; Antique Lacquers and Ivory Carvings; Rare specimens of Porcelains and Pottery; elegant Swords; Elaborately Carved Teakwood Furniture and Lanterns; Magnificent Screens, Cabinets, &c., &c.,

INCLUDING MANY ARTICLES SELECTED BY NATIVE CONNOISSEURS AT THE

IMPERIAL EXHIBITION AT TOKIO,

FOR

Messrs. A. A. VANTINE & CO., NEW YORK,

And just received ex Steamship "Glamis Castle,"

And, without doubt, forms the most Valuable and Varied Collection ever shown in this Country.

THE WHOLE TO BE SOLD, WITHOUT RESERVE,

AT AUCTION,

On Tuesday and following Afternoons,

Dec. 18th, 19th, 20th, 21st & 22d, 1877,

Commencing each afternoon at 2 o'clock,

AT BIRCH'S ART GALLERY,

No. 1110 Chestnut Street, Philadelphia.

Mr. THOS. E. KIRBY, of New York, will conduct the Sale.

MESSRS. THOS. BIRCH & SON, Auctioneers.

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down twenty-five per cent. on the dollar in part payment, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Vendors, on or before delivery: in default of which Messrs. THOS. BIRCH & SON will not hold themselves responsible, if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The Sale of any article is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneers to enforce the contract made at this Sale, without such re-sale, if they think fit.

THOS. BIRCH & SON.

TO THE COLLECTORS

OF

JAPANESE AND CHINESE ART TREASURES.

Now that the collection of rare and precious examples of Japanese and Chinese Art has become a fashion as well as a passion, special attention of all true lovers of high art is called to the articles embraced in this catalogue, selected by experienced natives and connoisseurs for Messrs. A. A. Vantine & Co., New York, at the Tokio Exhibition, and throughout China and Japan. We do not hesitate to say that, as a collection of oriental gems, it stands second only to the Japanese and Chinese Centennial Exhibit. No such collection has ever been offered at public sale in this country. May our many friends avail themselves of procuring one or more of these rare and valuable art treasures.

For the benefit of those who are not familiar with the history of Japanese keramics, etc., we subjoin the following, taken from the Official Catalogue of the Japanese Section of the Centennial Exhibition at Philadelphia:

SWORDS.

Until quite lately, the sword has always been considered as the distinguished mark of gentle birth; however, the wearing of swords has been entirely forbidden by a late degree. According to the old legends the sword is of very ancient, and even Divine origin, as it was handed by Amateraszu-on-kami, the heavenly ancestress of the actual dynasty, to one of her descendants, together with a mirror and a rounded stone, similar to those which in former times were worn as ornaments and amulets. These three celestial gifts were considered to be the principal treasures of the Empire, not only on account of their divine origin, but also as being symbols of the elevated principles to be borne in mind by the rulers of this country. "When," said the divine Amateraszu, "thou art in want of contemplating the spirit of thy ancestors in all purity, and of distinguishing clearly the good and the bad, then look in this mirror. Thy country thou shalt govern with a mildness comparable to the soft rounding of this stone. And when there are any people disturbing the peace of thy subjects, chastise them with this sword, and force them back into submission to thy laws."

This sword is said to have been placed, together with the two other treasures, in the Shintoo Temple of Ise, by the Emperor Sujin, who reigned from 97–30 B.D., but one of his successors, the son of the Emperor Keiko (71–131 A.D.) removed it to the Temple of Atsuta, Owari, where it still remains, but is never shown.

Other almost equally ancient swords are preserved in various places, but sword-making in Japan is of comparatively much more recent origin. There were two ways of manufacturing them. Either a hammered sheet of steel was welded round a properly shaped bar of soft iron, so that the latter should form the nucleus, and the steel the outer envelope of the blade, or else a sheet of soft iron was welded round a bar of steel. In hardening and tempering it, the sword maker would cover the blade with clay, leaving only the edge exposed when putting it into fire. The celebrated sword makers, and there have been many of them, had their own special marks, and numerous stories are related about the keenness of famous blades, which were often called by special names; they are still considered very valuable, and are not easy obtained. As to the ordinary shape of the swords, there were six or seven different kinds in former times; the custom of wearing two swords, a long and a short one, which was still in existence when the country was opened up to foreigners, only dates from the year 1682.

The exteriors of the good swords in most cases form very valuable specimens of workmanship. The scabbard, generally made of magnolia wood, is covered with the finest lacquer; the guard and the ornaments of the scabbard or hilt consist frequently of very fine repoussé work of the various alloys, inlaid with gold and silver. Often the guard is of iron with gold ornaments, and is very skillfully forged to produce relief figures on both sides. In order to give a firmer hold to the hand, the hilt is sheathed with shagreen, and silk cords are bound crosswise round it.

Latterly this industry, which was chiefly pursued in the province of Bizen, has undergone considerable changes, and the sword makers have mostly taken to forging foreign style of arms for the soldiery.

POTTERY.

Toward the end of the sixth century a Corean tile manufac-

turer came to the capital to teach his profession, and under the Emperor Sarimai (655–667 A.D.) an experiment was made to tile the roof of the temple belonging to the imperial residence, which was formerly thatched like all other buildings. In the beginning of the same century, during the reign of the Emperor Siuko (593–628 A.D.) the pagoda of the temple of Konuji, province of Yamato, was built of bricks.

In 724 A.D. a priest named Giyoki invented, or, what is more probable, introduced the potter's wheel; and samples of earthenware made at that time are still in the temple of Yodaiji, province of Yamato.

All the earthenware mentioned above consisted merely of very common pottery; but after the introduction of the potter's wheel the emperor considered this industry as important enough to appoint a special official intrusted with the supervision and encouragement of this trade.

Fresh progress was made, when, in the time of the Emperor Go-Horikawa (1223–1233 A.D.) a man named Kato Shirozayemon went to China, and, after having seen some Chinese potteries, returned and settled in the province of Owari, at Seto, which is now an important center of porcelain industry. However, the pottery which he made at that time was not porcelain but a kind of stone-ware.

A new article, now called "Raku," was introduced in the beginning of the sixteenth century by a Corean named Ameya, who came to the capital of Kiyoto, where his descendants in the eleventh generation are still pursuing the same trade. This "raku," which is but a common black earthenware with a glaze containing lead, is only made in small pieces, each of which is baked separately. The principal articles made in olden times were the tea-bowls used for the peculiar tea-parties called "Cha-no-yu." The latter were organized and provided with an elaborate system of ceremonial rules by order of the Shiogun Tackosama (Hiae-yoshi), who honored the manufacture of the raku with a golden seal, on which the character "raku," meaning something like "enjoyment," was engraved.

The most important progress which was realized in keramic art was the beginning of the making of real porcelain under the direction of Gorodayn Shonsui, a native of Ise, who went to China for the purpose of studying this branch of trade. After his return (between 1580 and 1590 A.D.) he settled in the

province of Hizen, at present the most important center of the porcelain industry. With the excellent material found in this country he succeeded in making all the different kinds of porcelain, which even to-day form the staple produce of Hizen, viz.: Some-tsuki, or blue-ware painted with cobalt oxide under the glaze; the Kanyu, or Hibiki, *i e.*, the "craquelè;" the Seidji, or Celadon-ware; the Akai, or red-ware; and the "Gosai," which name means in reality the "five colors," and was used for the porcelain painted with vitrifiable colors upon the glaze;—this ware is called "Nishikide." The old Hizen, or, as it is sometimes called, the Imari porcelain, chiefly manufactured in Arita, is decorated with a very limited number of colors, blue under the glaze, black for the outlines of the ornamentation, then red, green, and gold. For a short time after the introduction of this new industry the articles were generally marked with the name of the above-mentioned Shonsui, indicating that it was ware made in accordance with the style taught by him. About this same time, after the Corean war (1592), several Corean porcelain-makers were brought off to Hizen by the Prince of Nabeshima Naoshige, and contributed greatly to the development of the new industry. There are yet many descendants of these Coreans living in Arita, but they have entirely amalgamated themselves with the Japanese. In more recent times porcelain-making was commenced in other provinces, where the proper clay is to be found, such as, for instance, in the provinces of Kaga, Owari, Mino, in Kiyoto, and some other places of less importance. The different ware which comes to market is sometimes called by the name of the trading town, sometimes by that of the manufacturing place, or else by the name of the province. The Hizen porcelain, also called Imari-ware, is manufactured in Arita and its surrounding district, situated at about forty-five miles distance from Nagasaki in a northerly direction. This is the ware which was first known to Europeans, through the Dutch, who had a settlement upon the island of Desima, near to Nagasaki, and who for a few centuries enjoyed the exclusive privilege of trading with Japan. The Owari or Seto porcelain is made in Seto, a small place six miles from Nagoya, the principal town of the province of Owari. The Kaga or Kutani ware was formerly manufactured in the town of Kutani, province of Kaga (at present department of Ishikawa), but it is now made in the village of Yamashiro, of the

same province. As regards the Kiyoto and the Nimo ware, both are made in the places after which they are named.

About the time of the arrival of the Corean workmen in Arita, province of Hizen, another general of the Japanese army invading Corea, viz., the Prince of Satsuma, Shimadzu Yoshihisa, brought home with him a certain number of porcelain-makers, with their families, who settled in the neighborhood of Kagoshima. Here, after many experiments, they succeeded in producing the article now known by the name of Satsuma-ware. Up to a few years ago they were kept entirely separate from the Japanese population, intermarriage with them being prohibited, and thus they had preserved to a certain extent their language and their customs. Since the establishment of the Central Government, however, they enjoy the same rights and liberties as the other subjects.

STONEWARE, FAIENCE, etc.

The most remarkable manufactures belonging to this class, and well known in foreign markets, are the Satsuma and the Awata ware, which latter is manufactured in one of the suburbs of Kiyoto. Both are made from a kind of porcelain-clay, very refractory, and which does not undergo a partial fusion like the genuine porcelain mixture, or, anyhow, not to the same degree. The glaze is composed of feldspathic materials and lixiviated wood ash, without any addition of lead or borax; when cooled it always presents a network of fine cracks. The final simultaneous baking of the body and the glaze takes place in a temperature much higher than that for baking the so-called biscuit before glazing. The ware may be considered as being a kind of semi-porcelain.

The old Satsuma-ware, the decoration of which is mostly composed of bird and flower paintings, amongst which the chrysanthemum, the paëonia, the fowl, the pheasants and peacocks take a prominent place, is further distinguished by the delicacy of the outline, the fine red and green colors, and by the tracings in thick gold lines of a dull color.

The Awata-ware was invented at a later period than the slightly buff-colored Satsuma-ware, and is distinguished by a more yellowish tint; on this account it takes the name or "tamago-yaki," which means "egg pottery." The original de-

coration was formerly very different from the Satsuma designs, and consisted of very light sketches done with a few neutral colors.

A peculiar kind of unglazed stoneware, resembling to a certain extent the Wedgewood, is made in the province of Ise, and called Banko-yaki, from the name of the inventor. The material used for the greater part of this ware is a brown clay, of such toughness that tea-pots, and other small articles can be made extremely light and thin; it is decorated with paintings done in opaque enamels. White biscuit is also made in the same place of a very pure clay, and in later years a kind of marbled ware is produced by mingling of white and brown clay.

PORCELAIN.

The art of porcelain-making presents features, which, of course, in principle, are very similar to those of porcelain manufacturing in Europe; however, the machinery used is of a more primitive kind.

Whatever may be the nature of the raw material, be it quartz, felsite, kaolin, feldspath, or the peculiar porcelain-stone of Arita, it is always powdered by means of balancing pounders of a peculiar construction. These are composed of long horizontal beams, with a perpendicular crosspiece at one end, giving the whole the shape of a hammer, and with a water-trough at the other end. This instrument is put up wherever a small stream of water can be utilized; the water running into the trough, raises the pounder by over-weight, and running out at the end in consequence of the incline, allows it to fall down again, with the iron-shod crosspiece dropping into a stone mortar, in which the materials are thus reduced to powder; the latter is then sifted, mixed with water, and decanted.

No other machinery, such as the quartz or glaze mills of foreign porcelain manufactories, is used, and the consequence is that all the material which cannot be sufficiently powdered by the above described pounders (amounting often from 40 to 50 ter cent.) is thrown away as waste. The fine powders produced by decanting are carefully mixed, and removed into flat boxes, where the water is partly drained off through a sand bedding covered with matting, and partly tapped off from above the deposed clay; the latter is finally brought to more consistency by

placing it on the warm furnaces. Long experience, combined with the good quality of the raw material, enables the manufacturers to prepare a clay fit even for the production of very large pieces, such as vases from 6 to 7 feet in height. The throwing and shaping of the clay is done upon the common potter's wheel, which, in the town of Arita (Hizen), consists of a flying wheel and a working disc, 12 or 15 inches one above the other. These are united by a sort of hollow wooden prism, so as to form one system of wheels, which is placed over a vertical round piece of wood, fastened in the ground. To avoid friction as much as possible, this system of wheels is resting upon the pointed stick by means of a hollow piece of porcelain, set underneath into the working disc. By means of this lathe the workmen in Arita turn out large dishes of three feet in diameter, as well as the so-called egg-shell porcelain, not thicker than paper. For very heavy and large pieces, the lathe is turned by means of a driving cord.

In all other provinces but Hizen, the lathe is of a more simple and imperfect construction, the flying wheel being at the same time the working disc.

When the pieces were sufficiently dried in the open air, they were shaped with sharp iron tools on the same lathe on which the first throwing had been done, and were then coated with a very pure white clay, so as to give the finished ware a better appearance, and to bring out with more intensity the fine blue color of the cobalt painting. After this coating, the ware receives the preliminary baking in small kilns built in the open yards of the manufacturing localities. The pieces were then painted with the oxide of cobalt, and afterwards glazed in the same way as in Europe. The glaze was always composed of a feldspathic material, either natural or produced by the mixture of different minerals, to which was added a certain quantity of wood ashes, freed from the alkali by careful lixiviation. The proportion of ashes depends on the place which the pieces had to occupy in the kiln, the heat of which was not quite uniform. With reference to certain peculiar kinds of porcelain, such as the celadon, or the craquelè, the materials used are not the same as for the white or common ware. For the celadon, the body is the same, but the glaze is made of a mineral different from that which is used for the glaze of the white ware. The craquelè, *i. e.*, the body of the craquelè, is made from a peculiar

kind of porcelain stone; but the nature of the network of cracks, the size of the meshes, etc., depend not only on the thickness of the glaze and of the white coating underneath, but also on the degree to which the piece is baked, before and after glazing.

The kilns are of a peculiar construction, and are always built on the slope of a hill, in a line of from 4 to 20, according to the importance of the locality. The base of each kiln lies about 3 feet higher than the base of the foregoing one, so that, if all the kilns were uncovered, the whole of them would present the aspect of terraces formed by a series of platforms, each 3′ high. The ground plan is in the form of a rectangle, or rather of a trapezoid, the kilns growing wider and wider as they extend up the hill. The walls on the four sides of the ground plan being vertical to the height of a few feet above the base, gradually form a vault, the corners of which have been rounded off in such a way that the upper part of the vault presents no corners at all. This somewhat complicated shape will be more easily understood when it is stated that one of the large kilns in Arita has a length of 27′, a depth of 18′, and a height of 15′ in the center. The central section by the depth would resemble half an ellipse with the principal axis in a vertical position, while the section through the length of the kiln would be half of an ellipse with its principal axis in a horizontal position and raised 3 or 4 feet above the ground. The front wall of each kiln, *i. e.*, the wall facing the lower end of the line of kilns, is pierced on the level of its floor by a series of holes, 8 to 12 inches high, and 3 to 4 inches wide; and in the opposite wall, which on account of the trapezoidical ground plan of the kiln, is a little longer than the front wall, there is a second series of similar holes, but at 3 feet above the floor, and consequently opening exactly upon the floor of the next kiln. In this way a draught is established through the whole line of the kilns, which ends in a range of short chimneys, corresponding to the draught holes of the last kiln. There are no separate furnaces or fire-places, but the fuel is thrown directly into the kiln. For this purpose, a space 0 m. 70 to 1 m. wide, has been reserved along that wall of the kiln, the air-holes of which open immediately upon the floor, and is separated from the main part of the kiln by thick perpendicular fire-clay slabs, about 30 m. 0 to 1 m. high. This separate narrow space communicates

with the outside by means of an opening, 0 m. 50 high and 0 m. 15 wide, made into the side wall of the kiln. Through this opening the fireman very dexterously throws dried wood into the kiln, three pieces at a time, and notwithstanding that the kiln is sometimes 8 m. in length, fires it with all the required regularity. The current of air passing through the lower kilns reaches the wood through the holes in the front wall; the flame, deviated by the upright fire-clay slabs, does not strike the porcelain directly, but follows the vault, and the heat spreads more equally amongst the objects placed in the kiln. The opposite part of the vault is purposely made steeper than the side, whence the flame starts; consequently, the latter does not take the strait line to the opposite holes, but produces a sort of whirling fire, which takes the objects also from behind. The flame passing through from the lower kiln, where the firing is actually going on, into the following kiln, produces sufficient heat to render this latter red hot by the time that the firing is finished in the first. At this moment the opening through which the first kiln has been fired is closed up with fire bricks, and the firing begins in the second one.

By this arrangement, the principle of which is very similar to that of the modern circulating furnaces for burning bricks, the fresh air has to pass through the kilns that have already been fired, and reaches the wood with a high temperature, producing combustion on most favorable conditions, while the departing flame is used for heating the next kilns. Since each kiln is heated by the fire of the foregoing ones, before its own firing begins, it profits by an amount of heat which is the greater the farther up its place is in the line. This explains why the manufacturers have thought it to be more advantageous to construct the kilns of increasing size in following the line upwards. At Arita, for instance, the lowest kiln has a length of 7′, a depth of 6′, and a height of 6′, whilst the last one is 27′ long, 18′ deep, and 15′ high. The single separate furnace to begin the firing is situated at the lowest end of the line. The fuel is pine wood, which has been barked and dried in the oven. It may be remarked that the firing, even in the larger kilns, does not generally last more than 14 hours; but it should be borne in mind that they are already red-hot when the firing begins.

The setting of the pieces in the kiln is done with precautions similar to those observed in Europe, to prevent their distortion.

The only difference is that in general only a small number of pieces are protected by fire-clay boxes or saggers, while the greater part are directly exposed to the fire ; but in this respect improvements have been lately introduced by some of the principal manufacturers.

In order to prevent the dust from falling down from the vault, the inner surface of the kiln is coated with a glazing mixture before the firing begins. The pieces are arranged upon fire-clay stands, made in the shape of round tables, and placed one upon another to a height which a man can easily reach. The upper half of the large furnaces remains entirely empty, but surplus height of the vault is necessary to prevent it from caving in, which would certainly happen were it too flat.

The kilns are constructed in a manner which has the great advantage of being extremely cheap. When the floor is prepared and the side walls erected 2 or 3 feet above the ground, a centering is made by placing within this space one or more poles made of young trees, with the branches cut in such a way as to give the upper end the shape of a fork. The length of these poles corresponds to the height of the vault in the place where they are erected. Young pine-trees are then fastened along the inner sides of the walls by one end, then bent over the uprights, and fastened with straw-ropes in such a way that the whole centering represents a vaulted network with wide meshes. Long strips of bamboo are then tied to the main centering, so as to produce, finally, a sort of basket-work, leaving only such small interstices that the building material can not fall through. A mixture of fire-clay, cement, and broken fire-bricks, with enough water to give the mixture sufficient plasticity, is now placed on the centering. The kiln-builders, using their hands only, cover the centering with this mixture, taking great care to make it as compact as possible. When the material has settled down and has become sufficiently dry, without entirely losing its plasticity, the exterior is beaten with heavy wooden mallets, in order to harden and to smoothen it. The vault is now solid enough to stand without the centering ; this is thereupon taken away and the inside smoothened and hardened with small mallets. When repairs are necessary, the damaged part of the kiln is broken away and a centering built at the required place in the manner described above, whereupon the hole is filled up, this time with fire-bricks, and not with the above men-

tioned mixture. Thus, after a certain number of repairs in different places, almost the whole of the vault becomes composed of fire-bricks. These kilns are said to last fifteen years, and even the largest do not cost over 60 dollars. Their shape and dimensions vary in the different provinces, the walls being more or less steeply vaulted. The above description refers to those kilns of Arita which seem to be the most perfect. The kilns used for baking the porcelain before glazing are of a similar shape, but smaller and always single, each manufacturer having his own kiln on his premises. But the finishing kilns belong to the community, and are situated here and there on the boundaries of the town or village; they are rented to the different manufacturers. In the town of Arita their number amounts to over 200, and they are fired in turns, so that each kiln is used only 6 or 8 times a year.

The greater part of the articles which are baked in these kilns belong to the kind called "Sometsuki," or porcelain decorated with blue paintings underneath the glaze; this is done with a native cobaltiferous ore, or with a purer material imported from China. Another part is left white, in order to be decorated on the glaze with colored enamels, which have to be baked in peculiar furnaces at a lower temperature. The chief ingredients of the enamel consist of powdered glass (a sort of flint glass composed of silica, litharge or red led, and nitre), with an addition of white lead or of silex powder in various proportions, for the purpose of giving to each enamel the proper fusibility.

The coloring oxides to be mixed with the flux are very few in number, viz., copper, manganese, antimony, red oxide of iron, impure oxide of cobalt (for the black), and a sort of smalt from China; finally, gold for carmine tints, mixed with powdered glass, and for gilding, with a slight addition of white lead or borax. None of these enamels are melted beforehand in a crucible, but the ingredients are mixed by the painter himself and used directly for painting, so that the green, the yellow, the violet, etc., only appear when the pieces are baked in the muffle.

The manner in which this decoration is produced differs very much from the European method. In the first place, the whole design is traced in black lines, and the shades, when at all, are only indicated by strokes. The colored enamels are put on either in a thin layer when they are opaque, such as the red, the yellow, and the black, or in a thick layer when they are to pro-

duce, after melting, the effect of colored glass, through which the black tracing of the design is visible. Sometimes relief paintings are produced by first coating the porcelain with a white opaque enamel, which contains no oxide of tin, but is merely a mixture of glass, white lead, and powdered stone, and on which the other colors are then painted. As to the character of the Hizen porcelain decoration, it is so well known in foreign markets that it needs no special description. In Owari, Kiyoto, Mino, the great bulk of the porcelain consists of blue-ware or Sometsuki; but a remarkable article produced in Kiyoto is the Erakn-ware (so named after the inventor) which consists of porcelain painted over with red oxide of iron, on which ground all kinds of mythological ornaments are applied in gold.

Kaga-ware is decorated in a most characteristic way. It is distinguished by the very fine gold ornamentation, generally on red, sometimes on black grounds, leaving open fields with paintings of flowers, birds, or personages, either traced in red and gold outlines, or painted with transparent enamels of a similar composition as those used in Hizen. These latter paintings are characterized by the vigorous tracing of the black outlines under the enamels, and the power with which these latter have been applied. Although the ware in itself is not generally of a very fine quality, this sort of decoration in gold and red is very rich and most effective. In later years, when better white-ware has been manufactured in Kaga, or imported from other places for decoration, one of the painters has produced some excellent specimens, presenting a happy combination of the painting in red, black, and gold outlines, with the above-mentioned peculiar style of decoration, originated by a celebrated porcelain-maker of Kiyoto.

LACQUERED WARES.

A short description of the manner in which lacquering is done may be of some interest.

This operation depends of course on the peculiar properties of the lacquer and the effect to be produced. The raw lacquer, chiefly the Seshime-urushi, is used for the priming, with an addition of burnt clay-dust or fine stone-powder, so as to produce a coating of the utmost hardness. The prepared lacquer, after having been strained, etc., is slightly transparent when applied in thin layers, and possesses a color similar to that of shellac;

this transparency is occasionally increased by a small addition of drying oil, which, by mere hardening, produces a sufficient glossiness of the surface, whereas the pure lacquer has to be polished. For coloring, the lacquer is mixed with cinnabar, orpiment, red oxide of iron, or Prussian blue, etc.; the black lacquer is prepared in the peculiar manner described under the head of Lacquer, page 18. Sometimes the colored lacquer is used, and when the final coating is required to be of a transparent nature, either the unmixed strained lacquer, or that peculiar kind of lacquer which has been thinned by an addition of oil is used The mixing of the lacquer with hardening or coloring powders is generally effected by the lacquerer himself on a wooden board with a wooden spatula just before using it. Finally, the thick mixture is forcibly strained through a piece of the above-mentioned paper, called Yoshinogami. Should the lacquer become too stiff for use, some bits of camphor are crushed and thoroughly mixed with the lacquer by means of the spatula, whereupon it becomes more liquid. Before beginning to lacquer, the workman sometimes lines the exterior of the object, and especially the joints and corners, with linen gauze or Yoshino-gami, pasted on with raw lacquer, so as to give the object greater solidity and to prevent its breaking. The primary coatings are put on with a mixture of raw lacquer and burnt clay-dust, and afterwards stone-powder; when hardened they are rubbed with a grindstone, to smoothen and polish the surpace. The next two or three layers are done with inferior kinds of the black or colored lacquer, according to the color to be produced. The lacquer is applied in the first place with a wooden spatula, and afterwards with a very stiff flat brush, so as to smoothen and spread the lacquer equally. The surface is then ground with water and charcoal, of which latter two kinds are used, the one coarse and hard, and the other light and soft. As a peculiarity, it may be stated that the freshly lacquered objects are placed in large wooden boxes, of which the inside has been sprinkled or washed with water, so that the process of hardening takes place, in a dark and damp atmosphere; according to the statement of the professionals, this precaution is absolutely necessary to produce the speedy hardening and fine appearance of the lacquer. The final coating is done with the best lacquer of the kind required in the particular case, and after having been carefully ground, it is then polished with powdered deer's horn. The black

lacquer, when finished, is repeatedly rubbed with a ball slightly dipped in Seshime lacquer, and each time carefully polished with the above-mentioned deer-horn powder. The gold-sprinkled lacquer, called Nashiji, is produced by sifting a certain amount of gold-leaf, cut into small pieces, on to a fresh coating of Seshime lacquer. When hardened, the surface is smoothed and then coated with a choice quality of lacquer called Nashiji-urushi, which is prepared by carefully straining and mixing it with a small quantity of gamboge. This lacquer, when applied in a thick layer, is opaque, and only becomes transparent in thin layers; so that by grinding the final coating with charcoal, the gold sprinkles underneath can be made more or less visible according to the will of the artist. Finally, after being carefully polished, the object receives a very thin coating of the same lacquer to produce the gloss. For common-ware tin-foil is used instead of gold-leaf, but owing to the yellow color of the Nashiji-urushi, the tin-foil has a gold-like appearance.

The final decoration of the objects, however, is an operation which admits an almost indefinite variety of device, and consists either of paintings or of incrustations of mother-of-pearl shells, etc., or else of a peculiar preparation of the surface.

The relief paintings are done with a mixture of red oxide of iron and lacquer, upon which fine charcoal-powder is brought to bear before the lacquer has hardened. This is again coated with lacquer and colcothar, the operation being repeated until the required relief has been produced. The metallic powders, viz., gold, silver, bronze, etc., are applied to the final coating whilst the lacquer is still in a viscous condition, so that the powders being, so to say, soaked into the fresh lacquer, a thick layer chiefly composed of metal is produced. After that the lacquer has become hard, the painter removes the surplus of the powders, and either polishes the painting or simply rubs it over, according to the result desired. It is unnecessary to add that lacquer painting is an art which admits almost of as many different methods of producing a certain effect as that of oil painting. Indeed, although the painter in lacquer has only a very limited number of bright colors at his disposition, he can make use of a large number of dark, brown, and neutral tints, and also of various metallic powders, besides which he has it in his power to modify the surface as he pleases, viz., making it dull or brilliant, smooth or grained, producing relief or flat pictures. The

lacquer can even be carved, and, finally, the artisan can incrustate mother-of-pearl shell, ivory, thin metal, or anything he likes into the lacquer. By mixing a sort of paste made of bean powder, or the white of eggs, with the lacquer, he can thicken it to such an extent as to give it a kind of plasticity, admitting the possibility of making impressions which remain visible after hardening. This is done, for instance, with the so-called Tsugaru lacquer, which presents a marbled appearance with red brown, and green veins. The first coating is done in black lacquer which is mingled with white of egg, and by tamping with a ball of cotton or some similar operation, the surface is made to present a mass of irregular depressions and elevations which remain after hardening. The latter are partially ground down, and a second coating of a different color is applied and similarly treated. After having finished the coating with variously colored lacquers, the surface is ground until all the successive layers appear again in veins of different colors. It would take too long, and would even be impossible, to describe all the devices made use of by Japanese artists for their finest specimens of lacquer. To appreciate the really beautiful creations of this art to their full value, it is necessary to examine the pieces down even to the smallest details, to compare the common pieces with those of the best workmanship, and in this manner to educate the eye to a certain extent. There is little doubt but that anybody who has had such opportunities will become more and more fond of these products, which combine the most varied devices of technical as well as artistical ingenuity so admirably. It need scarcely be added that the ordinary lacquer does not present all the features of the fine specimens; for this purpose the different methods of lacquering and painting have been considerably modified in order to produce cheaper articles; never the less, the nature of the material gives a beautiful appearance even to such inferior ware.

The art of lacquering is already more than a thousand years old, and pieces made in those ancient times are still extant in the country. Very fine specimens of lacquer over 200 years old may be seen in the temple of Shiba in Tokio, and also in the collection now offered for sale.

The art of carving lacquer was introduced into Japan by a Chinese artist, and is chiefly done in the red lacquer, resembling the so-called Pekin lacquer.

The "Shunkei-urushi" should also be mentioned, which, being transparent and of a yellowish tint, is used to produce upon wood an effect similar to that of French polish. The surface is first prepared with a primary coating of glue and alum, so as to fill up all the pores, and is then polished and sometimes painted with gamboge or safflower, together with the sap of unripe persimmons, which give it a brighter appearance. Afterwards the coating of varnish is applied with a stiff brush, and as a certain percentage of oil has been mixed with the lacquer, it requires no polishing, but acquires the necessary brilliancy by mere hardening. The most celebrated lacquer of this kind is made in Akita, and it is reported that the process is effected at sea on board the ships, so as to avoid all dust and to allow the lacquer to harden in a moist atmosphere, which produces a gloss of remarkable beauty.

Finally, mention should be made of the lacquer-ware inlaid with mother-of-pearl. Pieces of shell having a beautiful natural color are selected for the finest specimens of lacquer, and are only made use of in moderation, to give more variety to the gold paintings. But for the common ware, where whole pictures, flowers, etc., of mother-of-pearl shell are represented, the thin plaqües of this material are painted with colors on one side, then covered with tin-foil, and either gummed on with lacquer or else laid upon the freshly lacquered surface. When the lacquer has hardened the whole piece is coated with black lacquer, so that all the designs disappear. Afterwards the hard lacquer is ground in the first place with a stone, then with a piece of charcoal, wherenpon the mother-of-pearl reappears polished. The tin-foil underneath has the effect of increasing the display of colors.

LACQUER.

The most interesting product appertaining to this class is undoubtedly the Japanese lacquer (urushi), celebrated all over the world for its excellent quality and good beauty. This valuable article is almost entirely a product of nature, and requires but a few mechanical operations to be ready for use. It consists merely of the sap of the "Rhus vernicifera," which is cultivated especially for the production of lacquer, chiefly between the 33° and 37° of N. latitude. The trees when five years old are regularly tapped, from the end of May until the end of October, incisions being

made in the bark extending about one quarter of the trunk's circumference, and just deep enough to reach the wood. On the incision being made, clear sap flows out, mingled with a very white milky substance, which darkens very soon when exposed to the air, and gradually assumes a dark brown, and almost black color. At first these incisions are made at about 36 centimetres distance one from another, on alternate sides of the trunk, and the lacquer is taken off with an iron spatula as soon as it has filled the incisions. After an interval of three or four days new incisions are made, close above and below the former cuttings. Proceeding in this manner until the end of the season, the whole tree becomes covered with incisions, and has to be cut down. The branches are lopped off, soaked in water, and also tapped, by means of incisions made in a spiral line. The lacquer taken from the branches becomes very hard, and is therefore mostly used for priming; its name is "Seshime-urushi." In the more northerly part of Japan, where the lacquer tree is cultivated with the additional view of producing wax, the tapping is done on a small scale only, so that the tree need not be cut down, but may yield lacquer and wax for a number of years.

The quality of the crude lacquer (ki-no-urushi) depends upon the season in which it has been tapped, and also on the circumstances of climate and soil, as well as on the care bestowed upon the cultivation of the tree. The raw produce is a viscous liquid of a dirty gray color, always covered with a dark brown skin, where it comes into contact with the air, and mixed with particles of the bark of the tree and other accidental impurities. Having been placed in small wooden tubs, lined with paper, it is allowed to settle gradually; the produce separates into a thinner and finer quality in the upper half, and a thicker and less good quality which settles in the lower half of the tub. Both are separated by decanting, and are strained through cotton cloth. The superior quality of lacquer is stirred in the open air in order to allow a certain excess of water to evaporate, after which process it assumes a brilliant dark brown and nearly black color; in thin layers it appears transparent, with a brown color, similar to that of shellac. The further operations which the lacquer undergoes before being ready for use are generally effected by the workman himself before using it; they consist of mixing it with powdered substances, with a view of either heradning or coloring it, and of straining the pure lac-

quer, or the mixture, through a peculiar long-fibered paper called "Yashino-gami," made for this purpose. The Shunkei Urushi, a kind of lacquer which has to undergo no grinding or polishing, and which is supposed to acquire sufficient brilliancy by mere hardening, is made by mixing the pure lacquer with a small quantity of the "Ye-no-abura" mentioned above. This lacquer is used in a manner similar to the foreign shellac or copal varnishes for furniture, upon which it forms a brilliant transparent coating of a yellowish tint, through which the veins of the wood remain visible.

A most interesting operation is that by which the celebrated black lacquer (Roiro-urushi) is produced. This is effected without the addition of any solid particles, such as lampblack or similar substances, but merely by stirring the crude lacquer for one or two days in the open air, whereupon it assumes a very dark brown color. Towards the end of the operation a small quantity of water, which has been allowed to stand for a few days mingled with iron filings, or a gall-nut infusion darkened by the addition of iron, is added, and the whole stirred again until part of the water has evaporated, whereupon the lacquer acquires a proper consistence and color. The addition of this water is said to be absolutely necessary for producing the highest brilliancy and darkness of the lacquer. The operation as described above is indispensable; but there are a few unimportant modifications, since the manufacturers sometimes add a solution of gamboge or a decoction of the yellow fruits of "Gardenia florida," or other liquid dyestuffs for the purpose of improving or modifying the color of the varnish.

BRONZES.

The Japanese word corresponding to the English "bronze" is "karakane," which means "Chinese metal," whereas the brass alloys are called "shin-chu." The spelter used for the latter is imported.

The industry of bronze-casting is of very ancient origin; at first foreign metal, imported either from China or Corea, must have been used, as Japanese copper has only been produced since the beginning of the eighth century; by that time, however, the industry of bronze-casting had already reached a certain state of perfection. This is shown by the fact that the

priest Giyoki, the introducer of the potter's wheel, who lived about this time, proposed the erection of a monster bronze statue of Buddha, representing the god in the usual sitting position of serene contemplation. This proposal was accepted and carried into effect by order of the Emperor Shomu (724–749 A.D.). There were formerly three of these statues in Japan, each about fifty feet in height; the most ancient one in Nara, built 743–752, was in the first place greatly damaged by an earthquake, which caused the head to fall off, and was afterward destroyed by a fire which broke out in the surrounding temple, so that it had to be entirely rebuilt toward the end of the twelfth century. This statue still exists in Nara, in the interior of a wooden building of remarkable construction. A second one of similar proportions existed in Kiyoto, but was destroyed by fire. The third one is the well-known Daibutsu, of Kamakura, and was built in the thirteenth century with an alloy containing a small percentage of gold. Other specimens of large bronze-castings are the famous bells of Nara, Kiyoto, Nikko, Shiba in Tokio, and others, which have an average height of fifteen feet, and more than ten feet in diameter.

Statues of all sizes, bells, vases, water-basins, candle-sticks, incense-burners, lanterns, etc., have been manufactured in large quantities for temples and their approaches. Portrait-statues, like the monuments erected in foreign countries to honor the memory of celebrated men, have never been made in Japan. As articles for household uses, we may mention fire-pots, water-pots, flower-vases, and basins in which miniature gardens are made, perfume-burners, pencil-cases, small water-pots of fanciful shapes for writing-boxes, paper-weights, and small figures representing divinities. These bronze-castings are either made in the simple and severe style of the old celebrated Chinese bronzes, or else are specimens of the peculiar character of Japanese art, which chooses its subjects from natural life, either combining them with lively scenes showing a great deal of humor together with the most minute copying of nature, or else using them to produce some artistical effect, sometimes in a somewhat capricious way, quite unexpected to the beholder. Occasionally the artist takes his subjects from Chinese and Japanese mythology, and produces all sorts of legendary animals, such as the dragon, the stork, the tortoise, etc., which are largely represented on the candle-sticks and other castings

used in temples or in the domestic chapels. The bronze utensils of these latter are generally composed of five pieces—two flower-vases, two candle-sticks, and one incense-burner.

The bronze is cast in clay moulds formed upon models made of a mixture of wax and resin, which is melted out from the finished mould previous to pouring the metal in. The artist who makes the model generally does the casting himself, and in most cases the workshops consist only of the master's family and two or three assistants. The melting furnaces are of exceedingly small dimensions, and generally made of an iron kettle lined with clay. After casting, the pattern is carefully corrected and worked out by chiseling, but the best bronze casters prepare the model, the mould, and the alloy in such a way as to produce casting which need no further correcting or finishing. In some cases also, the whole pattern is produced merely with the chisel working upon a smooth surface; this, for instance, is frequently done in the provinces of Kaga and Yechiu, which are very important centers of the bronze industry. The bronzing of the pieces is done in many different ways, each manufacturer having his own particular process, which he modifies according to the composition of the alloy and the color he wishes to produce. The chemicals used for this purpose are very few in number, and limited to vinegar, copper sulphate, and verdigris as the principal substances; other materials used less frequently, consist of iron sulphate, red oxide of iron, and lacquer. It may be added as a peculiarity, that an infusion of "Eryanthus tinctorius" is also made use of in the bronzing process.

The ornamentation of bronze castings is not only produced by relief patterns moulded or chiseled, but also by inlaying the objects with gold, silver, or with a different alloy. This kind of workmanship is called "Zogan," and is principally carried on in the provinces of Kaga and Yechiu. The process by which the inlaid work is effected, differs according to the nature of the material on which it is produced. Sometimes the design is hollowed out to a certain depth with a graver or chisel, and the ornamenting metal, silver, gold, etc., generally in the shape of threads, is laid into the hollow spaces and hammered over, should the alloy be soft enough; the edges of these grooves are first slightly driven up, so that when the silver or gold has been laid in, they can be easily hammered down again, so as to prevent

the inlaid metal from getting loose. Or else the surface is merely covered in the required places with a narrow network of lines by means of filing, and the thin gold or silver-leaf fastened on to this rough surface by hammering. This last process is the one used mostly for inlaid iron-work. It is also said that the design is often produced by a process very similar to that of the so-called "Niello;" only instead of the black sulphuretted silver and copper, a more easily fusible alloy is used. Inlaid work of the above kind is principally made in Kaga and Yechiu, at Kanasawa and Takaoko, where the alloy used for the bronze casting is mostly composed of copper, tin, zinc, and lead.

In addition to the castings the repoussé work should be mentioned, by which mostly small metallic ornaments for swords, tobacco pouches, etc., and also larger pieces, such as tea-pots, scent-burners, vases, etc., are produced; the inlaying of this kind of ware is sometimes of extraordinary delicacy and beauty. The dark-blue color shown by a great number of smaller pieces, is that of the Shakudo, composed of copper and 3 or 4 per cent. of gold.

Finally, attention should be called to the so-called "Mokume," a word which might be rendered by "veins of the wood." The metal-work designated by this name presents a sort of damask pattern composed of variously colored metals, chiefly white silver, red copper, and a dark-blue alloy. Pieces of this very difficult sort of workmanship are produced by overlaying and soldering together a certain number of plates of the said metals or alloys, by hammering, kneading, resoldering, filling up the hollow spaces with new metal, and repeating these operations many times; finally, when stretched out into a thin sheet, this composition shows the aforesaid pattern all composed of veins of the different metals that have been made use of.

There is no doubt but that the bronze castings, as well as the chiseled or inlaid ware, belong to the most remarkable creations of Japanese industry. Whatever may be the judgment concerning the model and the patterns, it will be admitted that the workmanship, the patience, and the skill by which the most complicated forms are produced, as well as the art of combining variously colored metals, merit the highest praise and attention of the connoisseur.

INLAID WORK. (Cloisonné Enamels.)

Of all the articles which come under this class, the cloisonné enameled-ware is probably the most known and appreciated by foreigners. This art industry was introduced from China toward the end of the sixteenth century, and located itself chiefly in three villages in the province of Owari, not far from the town of Nagoya. It consists in soldering flat brass wires on to the surface of a copper vessel, and in filling up the cells produced by this arrangement with vitrifiable colors, which are then baked, ground, and polished.

The process employed may be briefly described as follows: The workman covers the design on paper with a plate of glass, bends the wire according to the shape indicated by the drawing, and by means of a gummy decoction made of the root of a kind of orchis, applies it on edge on to the copper vessel. When the application of these wires is completed, brass solder, mixed with a little borax, is put on with a brush where required, and the piece thus prepared is then baked in a charcoal fire. Afterward the cells are filled up with the vitrifiable substances, composed, similar to the porcelain colors, of glass powder, white of lead, stone-powder, and metallic oxides. The applications of the enamel and the subsequent baking, are repeated three or four times until the coating has acquired a sufficient thickness. The surface is then ground, first with a coarse sand-stone, then with stones of finer grain, and finally with charcoal.

Latterly, cloisonné enameling has also been used for porcelain, which for this purpose is first ground to remove the glaze wherever the vitrifiable substances are to be applied, as without this precaution they would not adhere to the porcelain. The process is similar to that used for metal, with the exception that the wires are fixed on to the porcelain, not by soldering, but by applying a very fusible glass to them. Afterwards they obtain a firmer hold by means of the fused enamels.

These kinds of cloisonné-ware are now made not only in Owari, but also in Kiyoto, Osaka, and Tokio.

☞ *Please preserve this Catalogue for use at sale.*
☞ *The preface (with recent additions) contains much valuable information.*

CATALOGUE.

Tuesday's Sale.

1 Lotus-leaf shape porcelain Tea-pot.

60. 2 Seto porcelain small Tea-pot, blue decoration.

2.00 3 Pair handsomely decorated Nankin porcelain bottle Vases, imperial dragon in blue and gold. 2 pieces

1.50 4 Handsome Chinese Tea-pot, Sugar Bowl, and Creamer. 3 pieces

.90 5 Pair gourd-shape Nankin porcelain Vases, painted with birds, flowers, and insects. 2 pieces

2.12 6 Arita China Tête-à-Tête Set, comprising tea-pot, sugar bowl, creamer, and 2 cups and saucers, with lacquered tray.

3. 7 Pair Seto porcelain Temple Lanterns, rich blue decoration. 2 pieces

2.50 8 Handsome Yakonin Mantel Urn, character decoration.

2. 9 Pair richly decorated Nankin porcelain Cologne Bottles, character medallions. 2 pieces

2.50 10 Antique iron Tea-pot, bronze lid handle, inlaid with silver.

1.25 11 Nankin porcelain Bon-bon Box, imperial blue glaze.

1.50 12 —— Another, yellow glaze.

1.50 13 Japanese Figures, merchant and Damio. 2 pieces

2.50 14 Rich blue decorated Arita porcelain Flower Pail.

4.75 15 Choice cloisonné enamel Kiyoto porcelain Sugar Bowl.

3.50 16 Pair finest Nankin porcelain Vases, salmon and gold decoration, teak-wood stands. Height 12 inches. 2 pieces

1.25 17 Lava Tea-pot, enameled decoration of flowers, etc.

3.75 18 Pair Arita porcelain small cylinder Vases, finely lacquered panels. 2 pieces

1.50 19 Owari porcelain Flower Tubs, Cobalt blue glaze, bamboo branch and text in relief. 2 pieces

1.25 20 Pair Nankin cylinder Vases, enameled floral decoration on imperial yellow glaze. Height 13 inches. 2 pieces

21 Hammered bronze Tea-pot, engraved sides and cover.

22 Hezin porcelain Bon-bon Boxes, rich floral decoration. 2 pieces

23 Handsome Nankin Cream Pitcher, enameled decoration of bird, flowers, and insects, imperial yellow glaze.

24 —— Another different design, imperial blue ground.

25 Nankin porcelain individual Butter-plates, medallion decoration. 24 pieces

26 Handsomely decorated Banko-ware, After-dinner Coffee Cups and Saucers, cream color glaze. 12 pieces

27 Hezin porcelain Tiles, enameled decoration, gold burnished mountings. 2 pieces

28 Handsome Nankin porcelain Brush and Comb Trays, richest Chinese decoration. 2 pieces

29 Pair richly decorated Nankin Vases, enameled decoration of birds, flowers, and insects, on imperial yellow glaze, blue bands. Height 10 inches. 2 pieces

30 Antique bronze Incense Burner, in form of Japanese hut, finely carved and gold burnished.

31 Seto porcelain boat-shaped Flower Holder, blue decoration. 2 pieces

32 Finely painted Kiyoto-ware Bureau Set. 3 pieces

33 Handsomely decorated Arita porcelain Tea Plates. 12 pieces

34 Tea Cups and Saucers to match. 12 pieces

35 After-dinner Coffee Cups, and Saucers to match. 12 pieces

36 Low Comports to match. 2 pieces

37 Japanese crackleware cylinder Vase, painted with birds and bamboo tree. Height 13 inches.

38 Curious earthenware Biberon, peculiar water-drop decoration.

39 Antique bronze Incense Burner, quails on lotus leaf.

40 Handsomely decorated porcelain Tea-pots, side handles. 2 pieces

41 Pair finely painted Nankin porcelain Vases, antique form, teak-wood stands. 2 pieces

42 Handsomely decorated Hezin porcelain Mantel Urns, bright character decoration. Height 16 inches. 2 pieces

43 Exquisitely decorated crackle-ware Vase, character medallion ; fan, crest and floral border. Height 17 inches.

44 Pair beautifully painted Hezin porcelain large Vases, decorated with figures of Damioat warriors combat, birds, flowers, etc. Height 29 inches. 2 pieces

45 MAGNIFICENT NANKIN PORCELAIN cylinder Vase or Umbrella Stand, enameled floral decoration, Celadon glaze. Height 30 inches.

46 Richly decorated Kaga porcelain round Placque, character and landscape medallions. Diameter 16 inches.

47 Fine Hezin porcelain Bowl, bright color, floral decoration.

48 Arita porcelain Bowls, hawthorn blue decoration.

49 Pair finely carved antique Japanese bronze Vases on tripod support of elephant heads; Damio figures, birds, etc., in bold relief. Height 13 inches. 2 pieces

50 Handsome Nankin Bureau Set, richest Chinese decoration. 3 pieces

51 Kiyoto porcelain After-dinner Coffee Cups and Saucers, choice blue and gold decoration. 12 pieces

52 Pair Nankin cylinder Vases, vines, scrolls, etc. on imperial blue ground. Height 9 inches. 2 pieces

53 Beautiful Hezin porcelain square Placque, decorated with golden pheasant, flowers, crests, etc., in blue, crimson, and gold. 16x16 inches.

54 Handsomely decorated Hezin porcelain round Placque; flowers, birds, and crests beautifully painted in fan-shape and snow-flake medallions, crimson and imperial yellow border. Diameter 18 inches.

55 —— Another, same size, profuse floral decoration.

56 Choice Japanese cloisonné enamel Placque, round form, detached flowers on purple ground. Diameter 10 inches.

57 Seto porcelain Bowl and Cover, blue decoration beneath glaze.

58 Fine Kiyoto porcelain Saki Saucers, richest decoration.

59 Old Mino Placque, curiously decorated with crests, turquoise ornamentation on back ground; rare.

60 Ancient Seidji-ware Censor, Celadon glaze.

61 Nankin porcelain Confection Box, green glaze.

62 Crimson and gold decorated antique Kaga Bowl. Diameter 8 inches.

63 Choicest Nankin porcelain Cup and Cover, neat decoration of festive scene.

64 Banko Tea-pot, green glaze, landscape scene and text in India-ink.

65 Fine Kaga Tea-pot, crimson and gold decoration of boating scene, text, etc.

66 Superb Satsuma Bowl, low form, exquisitely decorated, Buddhist priests, etc.; exceedingly fine.

67 Pair antique Japanese bronze Vases, finely carved; birds, branches, etc., in bold relief. Height 12 inches. 2 pieces

68 Valuable Kishiu-ware Candlestick, in form of sacred elephant, white turquoise and plum-color glaze.

69 Exquisitely decorated Hezin porcelain Bowl.

70 Fine Gorosa bronze Tea-pot, engraved bands; choice.

71 Superb Kaga Saki Goblet, inside decorated with portraits of Japanese poets, landscape scene in medallion on the outside.

72 Ancient Satsuma Cups, lotus leaf shaped, neatly decorated. 2 pieces

73 Choice Seto porcelain miniature Incense Burner, rich blue decoration.

74 Handsome cloisonné enamel Kiyoto porcelain Placque lotus leaf and flower on purple ground.

75 —— Another, chrysanthemums, butterflies, etc., on turquoise blue ground.

76 Antique Banko Yaki-ware Saki Pitcher, lotus-leaf form, green glaze within.

77 Pair richly decorated Kiyoto porcelain Vases, painted with Damio equestrian figure. Height, 16 inches. 2 pieces

78 Beautiful Chinese cloisonné enamel Bowl, design of flowers, blossoms, etc., on light blue ground inside and out; teak-wood stand.

79 SUPERBLY DECORATED SATSUMA INCENSE BURNER, a remarkably fine specimen of Japanese decorative art; a gem.

80 Fine black and gold lacquer Damio Stand.

81 Ancient Gosai gourd-shape Tea-pot, richly decorated, Celadon glaze.

82 Antique Celadon Saki Bottle, enameled floral decoration.

83 Elegant Japanese cloisonné enamel cylinder Vase, design of religious emblems on white ground; valuable on account of rare colors.

84 Exquisite Satsuma Incense Jar, most delicately decorated.

85 Finely wrought antique iron Tea-pot, globular form.

86 Fine Imari porcelain Bowl, decorated with flower and crests in bright colors.

87 PAIR SUPERB SATSUMA VASES, decoration of the highest order; Damio figures, birds, flowers etc., in medallions; exquisite Persian style borders. Height 10 inches. 2 pieces

88 Handsomely decorated Hezin porcelain Bowl, profuse floral decoration inside and out. Diameter 10 inches.

89 Choice Nankin porcelain Bowl, enameled, decoration of fish and flowers on imperial yellow glaze, carved teak-wood stand.

90 Old Seto Porcelain deep Placque, decoration of flying storks in blue.

91 Elegant Japanese cloisonné enamel oblong Tray, design of birds and flowers on peacock blue ground, Persian border.

92 Very Old Satsuma Tea-pot, quaint shape, neat floral decoration.

93 Japanese cloisonné enamel porcelain Tea Jar, floral design, blue ground.

94 Antique Seidji-ware Censer, crest in relief, lacquered cover.

95 Handsomely decorated Nankin Vase, pilgrim-bottle shape, character medallions, scrolls, and vines on green border. Height 15 inches.

96 Pair elegant Awata-ware Vases, storks, lotus flower and leaves in relief. Height 12 inches. 2 pieces

97 Exquisitely decorated Hezin porcelain oblong Tray, beautiful floral design. 10x13 inches.

98 Rare Banko Vase, enameled floral decoration, elephant-head handles. Height 16 inches.

99 Pair antique Nankin Vases, bamboo shape, raised decoration, yellow glaze. Height 12 inches. 2 pieces

100 PAIR VERY ELEGANT ARITA PORCELAIN LARGE VASES, highly decorated with character medallions, cherry-tree in blossom, chrysanthemums, butterflies, crests, etc., on crimson and gold groundwork. Height 28 inches. 2 pieces

101 Valuable Satsuma Incense Burner, in form of Mount Fusiyama, finely decorated with chrysanthemums, etc.

102 Pair elegant Chinese cloisonné enamel bottle-shape Vases, rich in design and color. 2 pieces

103 Ancient Kutani Vase, curiously decorated. Height 10 inches.

104 Valuable Celadon Fire Box, open-work cover, lacquer stand.

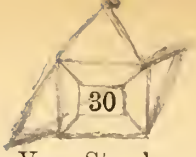
105 EXQUISITELY DECORATED OLD SATSUMA VASE, painting of pheasant, chrysanthemums, etc. Height 12 inches.

106 Choice Nankin porcelain Placque, rich blue decoration of imperial dragons, scolloped edge. Diameter 10 inches.

107 Pair handsomely decorated Nankin porcelain Vases, enameled decoration of birds and flowers on imperial yellow glaze figure of dog Foo for handles, lizards in relief. Height 14 inches. 2 pieces

108 Ancient Chinese porcelain covered Bowl, blue decoration inside and out.

109 MARVELOUSLY DECORATED SATSUMA VASE, made in imitation of basket-work; bold painting of portrait of Hiruko, God of Storms, imperial dragons, demons, etc. Height 24 inches. An exceedingly fine specimen.



110 Fine Gorosa bronze Vase Stand.

111 Satsuma Incense Burner, gourd shape, neat floral decoration, leaves and butterflies in relief.

112 Cloisonné enamel porcelain Confection Boxes, crests and flowers on purple ground.

113 Richly decorated Kaga Bowl, character and floral painting.

114 Seto porcelain Vase, blue decoration beneath glaze. Height 20 inches.

115 Finely carved teak-wood oblong Stand, decorated porcelain top.

116 Seto porcelain Flower Pail, blue decoration.

117 Valuable old crackle-ware Bowl. Diameter 10 inches.

118 Silver bronze Turtle.

119 Antique Japanese bronze Tea-pot, imitation basket-work, birds in relief.

120 Pair beautiful Chinese cloisonné enamel Vases, rich floral design on unusual ground, crimson bands. Height 9 inches. 2 pieces

121 Ancient Ming Incense Jar, decoration of dragons, etc.

122 Japanese earthenware Tea-pot, in form of turtle of longevity, peculiar glaze.

123 Rare Banko Bowl, enameled floral decoration.

124 Idzuma shell-shaped Trays, neat floral decoration. 2 pieces

125 Old Karatz Incense Jar, curiously decorated, teak-wood cover, monkey in relief.

126 Antique Kutani Bowl, floral decoration, peculiar application of green glaze.

127 Seto porcelain fan-shaped Tray, on feet, choice blue decoration.

128 Valuable antique iron Tea-pot, in form of sack tied with cord and tassels, handle inlaid with silver.

129 Handsomely decorated Kaga Bowl, bright color, painting of Japanese characters, landscape scenery, etc. Diameter 9 inches.

130 —— Another. Diameter 7 inches.

131 Carved teak-wood oblong Tray, marble top, inlaid.

132 Valuable old Chinese Tea-pot, painting dog Foo, butterflies, etc.

133 Handsomely decorated Nankin porcelain Placque, profuse decoration of flying storks on green glaze, dog Foo in center medallion. Diameter 9 inches.

134 Finely engraved Gorosa bronze Tea-pot, gold lined, silver knob to cover.

135 Rare Seidji-ware Bowl, figure in relief.

136 Curious old Japanese Vase, figures of Japanese children in relief.

137 Antique Kiyoto-ware Saki Bottle, floral decoration.

138 Finely carved antique Japanese bronze Vase. Height 10 inches.

139 Old Araku Bowl and Cover, open-work panels, green and gold glaze.

140 Handsomely decorated Hezin Bowl, on porcelain stand.

141 Curiously decorated Idzuma Bowl. Diameter 6 inches.

142 PAIR ELEGANT JAPANESE CLOISONNÉ ENAMEL VASES, bird, flowers, and figures in white medallions, turquoise blue ground, Persian borders. 2 pieces

143 Old Satsuma Tea-pot, melon-shaped, exquisitely decorated.

144 Handsome Nankin porcelain deep Placque, decorated with crests in rich blue color. Diameter 16 inches.

145 Valuable old Satsuma Bowl, octagonal form, finely painted floral decoration, open-work edge.

146 Pair fine Nankin Vases, Celadon glaze, teak-wood stands. Height 11 inches. 2 pieces

147 Carved Kiyaki-wood lotus leaf Trays, bronze toads in relief. 2 pieces

148 VALUABLE ANCIENT SATSUMA ROUND PLACQUE, boldly painted decoration of Buddhist gods, landscape scenery, etc. Diameter 10 inches.

149 Ancient Banko-yaki Bowl, lotus-leaf form.

150 Rare Nabishima Tray, neat floral decoration.

151 Banko Tea-pot, turquoise blue glaze, flying storks in relief.

152 —— Another, chocolate glaze, enameled decoration of birds and flowers.

153 —— Another, brown biscuit enameled decoration of storks.

154 Rare Awata-ware Trays, basket pattern, mustard-color glaze. 2 pieces

155 Celadon oblong Trays, incised decoration. 2 pieces

156 Exquisitely decorated Kaga Saki Goblets. 2 pieces

157 Handsomely painted Kaga Bowl, bright color decoration. Diameter 9 inches.

158 Awata-ware small Trays, incised decoration of dragon, green glaze. 2 pieces

159 Kishiu-ware Trays, lotus-flower shape, turquoise blue glaze. 2 pieces

160 Kaga Bowl, richly decorated with character and landscape medallions. Diameter 8½ inches.

161 Banko Tea-pot, turquoise blue glaze, enameled decoration of flying storks.

162 —— Another, smaller, floral decoration.

163 PAIR VALUABLE OLD SATSUMA VASES, most artistically decorated with figures of Buddhist gods, stork, etc.. Height 19 inches. Rare and fine. 2 pieces

164 Antique bronze Censer in form of flying-fish, finely carved.

165 Handsome blue decorated Seto porcelain Incense Jar, in form of sack tied with cords and tassels.

166 Choice Banko Bowl and Cover, neat floral decoration.

167 Beautiful cloisonné enamel oblong Tray, design of stork and lotus flowers, on light blue ground, Persian border.

168 Pair handsome Chinese cloisonné enamel Vases, detached flowers on peacock blue ground. Height 8 inches. 2 pieces

169 Superbly decorated egg-shell porcelain Cup, Saucer, and Cover.

170 Seidji-ware Tea-pot, enameled decoration of cherry-tree branch and blossom.

171 Rare old Satsuma Tea-pot, lotus-leaf shape, exquisitely decorated.

172 Handsome old Hezin porcelain Bowl, gold decoration of dragons on imperial blue glaze. Diameter 8 inches.

173 Rhinoceros' tusk Vase, finely carved, teak-wood stand.

174 Pair handsome Satsuma Vases, raised decoration of stork, bird, and lotus flower. Height 15 inches. 2 pieces

175 Elaborately carved Chinese bronze Incense Burner, dragon in bold relief on cover, teak-wood stand.

176 Pair superbly decorated Yeddo Vases, profuse painting of flowers, birds, etc., in crimson and gold, butterflies in relief at handles. Height 11 inches. 2 pieces

177 Beautifully decorated Hezin porcelain Bowl. Diameter 10 inches.

178 Handsome Nankin porcelain Broth Bowl, Cover, and Plate, enameled decoration of birds and flowers on imperial yellow glaze.

179 Rare Banko Plates, lotus-leaf shape, enameled decoration. 2 pieces

180 Pair exquisitely painted Kiyoto porcelain Vases, decorated with birds and flowers. Height 10 inches. 2 pieces

181 Antique Bronze Incense Burner, in form of pomegranate, figures of Japanese children in relief.

182 Carved Kiyaki-wood Trays, lotus-leaf shape, bronze frogs in relief. 2 pieces

183 Owari porcelain Flower Vase, cobalt blue glaze, vines and flowers in relief. Height and diameter 10x13.

21. 184 PAIR VALUABLE OLD SATSUMA VASES, superbly decorated with Buddhist ceremonial scene, bamboo trees, etc., chrysanthemums in relief at handles. Height 12 inches. Extremely old and fine. 2 pieces

7. 185 Richly decorated old Imari Bowl. Diameter 9 inches.

8.50 186 Antique iron Tea-pot, engraved with text lid and handle, inlaid with silver.

13. 187 Pair handsome Chinese cloisonné enamel Vases, crest, flowers, and pine-tree on light blue ground. Height 7 inches. 2 pieces

11. 188 Exquisitely decorated Satsuma Bowl, portrait of Buddhist god inside, ceremonial scene outside.

14. 189 Handsome Japanese cloisonné enamel cylinder Vase, design of birds, pine-tree, and lotus flower, blue ground.

1.50 190 Imari porcelain oblong Trays, bright color decoration. 2 pieces

7.50 191 Ancient Satsuma Tea-pot, exquisitely decorated, old and fine.

2. 192 Idzuma Bowl ~~and Cover~~, curiously decorated.

9.50 193 Finely carved antique bronze Incense Burner, stork on lotus leaf.

5.50 194 Rare Kiyoto Flower Vase, enameled decoration of crabs.

2. 195 Pair exquisite gold decorated Satsuma porcelain Saki Bottles. 2 pieces

4. 196 Large Awata-ware Bowl and Cover, rich floral decoration.

5. 197 Antique Imari porcelain Placque, character decoration. Diameter 11 inches.

6 198 Handsome silver bronze Censer, figures of dogs Foo in relief and to cover, gold lined.

1 199 Beautifully decorated Satsuma Incense Burner, lotus flower in relief to cover.

34 200 EXCEEDINGLY FINE OLD SATSUMA VASE, profuse decoration of Japanese deities, most artistically painted on gold ground, enameled decoration of flying storks, bamboo branches for handles. Height 13 inches. A remarkably fine specimen.

Wednesday's Sale.

201 Nankin porcelain small oblong Trays, choice blue decoration. 2 pieces

202 Curiously decorated Araku-ware Trays, fruit decoration, two colors of glaze. 2 pieces

203 Ancient crackle-ware Saucers, floral decoration. 2 pieces

204 Nankin porcelain Pilgrim Bottle, blue decoration.

205 Antique Corean Saki bottle, gourd shape.

206 —— Another, in form of duck, peculiar glaze.

207 Valuable Celadon Bowl, incised decoration of flowers.

208 Araku crackle-ware leaf-shape Trays, blue decoration. 2 pieces

209 Idzuma Trays, on feet, neatly decorated; rare. 2 pieces

210 Very old Corean Saki Bottle, incised decoration.

211 Seto porcelain fan-shape Trays, neat blue decoration. 2 pieces

212 Mino porcelain small Trays, peacock shape, incised decoration, pearl-color glaze. 2 pieces

213 Ancient Araku crackle-ware Cup.

214 —— Another, different form, not so old.

215 Richly decorated Kaga Placque, crimson and gold decoration. Diameter 10 inches.

216 —— Another, character decoration.

217 —— Others, smaller, similar decoration.

218 Old Nankin porcelain blue decorated Plates. 3 pieces

219 Ancient Japanese porcelain fish-shape Tray, blue decoration of landscape and marine view.

220 Corean leaf-shape Tray, green glaze, rare and fine.

221 PAIR ELEGANT CHINESE CLOISONNÉ ENAMEL VASES, bottle shape, richest floral design and finest workmanship. Height 11 inches. 2 pieces

222 Fine Gorosa bronze round Box, made in imitation of bark, gold lined.

223 Rare old Imari porcelain Tea-pot, incised panels, gold decoration.

224 EXQUISITELY DECORATED KIYOTO PORCELAIN TÊTE-À-TÊTE SET, comprising tea-pot, sugar-bowl, creamer, and two cups and saucers, with lotus-shaped tray.

225 SUPERB KAGA BASKET, finely painted, decoration of flowers, crests, etc., broken, but neatly repaired.

226 Finely carved antique iron Tea-pot, bronze lid and handle.

227 Antique bronze Candlestick, high form, tripod support.

228 Japanese antique bronze Incense Burner, stork on lotus leaf.

229 Fine specimen of Saymin bronze, in form of imperial dragon.

230 Small Banko Tea-pot, enameled floral decoration.

231 ——Another, turquoise glaze, crest decoration.

232 ——Another, smaller, decorated with grasses and birds.

233 ——Another, low form, floral decoration.

234 Finely decorated Nankin porcelain Bowl.

235 —— Another, different decoration.

236 Curious fish-shape Placque, fine Seto porcelain, blue decoration. Diameter 12 inches.

237 Choice Seto porcelain oblong Tray, fine blue color decoration of imperial dragons.

238 Handsome blue decorated Nankin porcelain Bowl.

239 Ancient Nankin Bowl, hawthorn blue decoration inside and out.

240 EXCEEDINGLY FINE HAMMERED BRONZE TEA-POT, dragons in relief.

241 Nankin porcelain Bowls, blue decoration. 2 pieces.

242 Antique Kutani Bowl, floral center, imperial yellow glaze.

243 Choice Seto porcelain Fire Box, fine blue decoration.

244 Satsuma leaf-shape Tray, floral decoration, fine.

245 Fine Nabishima round Tray, landscape decoration

246 Handsome Kishiu-ware Bowl, incised decoration, rich plum-color glaze.

247 Old Japanese pottery Tea-pot, in form of turtle of longevity.

248 Imari porcelain Tea-pot, in form of God of the Sea and Fish.

249 Seidji-ware gourd-shape Bowl, incised decoration of vine.

250 Banko-ware Vase, in form of lotus flower, leaves and bird in relief; rare.

251 Superbly decorated Kaga porcelain Bowl, character center, floral medallions.

252 Exquisite Hezin porcelain Bowl and Cover, beautiful Mekawatch decoration.

253 Pair handsome cloisonné enamel Vases, design of detached flowers on turquoise blue ground. 2 pieces

254 Set exquisitely decorated Kiyoto porcelain Saki Saucers. 4 pieces

255 Pair richly decorated Awata-ware Vases, painted with lotus flowers, insects, etc. Height 15 inches. 2 pieces

256 Elegant bronze Temple Lamp, finely carved, fire gilt finish. Height 21 inches.

257 Pair choice cloisonné enamel Vases, rich floral design. 2 pieces

258 Finely carved teak-wood Stand, decorated porcelain panel.

259 Exquisitely decorated Kaga porcelain small Tea-pot.

260 Handsomely painted Damio Screen, 6 folds.

261 Pair fine Nankin porcelain bottle-shape Vases, Celadon glaze. 2 pieces

262 Rare Banko Bowl, enameled floral decoration.

263 Handsome Chinese cloisonné enamel Perfume Box.

264 SUPERBLY DECORATED OLD SATSUMA BOWL, with Cover, exquisitely painted with scene of combat between imperial dragon and dog Foo; a gem.

265 VALUABLE OLD SATSUMA INCENSE JAR, globular form, most artistically decorated with Buddhist ceremonial scene painted in beautifully blended colors, extremely old and fine.

266 Antique Kiyoto Tea-pot, floral decoration, gold lacquer cover.

267 Choice Nankin porcelain covered Bowl, rich blue decoration beneath glaze.

268 Finely carved antique Japanese bronze Vase. Height 11 inches.

269 MAGNIFICENT HEZIN PORCELAIN COVERED BOWL, most exquisitely decorated with rich colors blended with gold, equestrian figure painted inside. Diameter 13 inches.

270 Handsome Nankin cylinder Vase or Umbrella Stand, richest Chinese decoration. Height 26 inches.

271 Superb Japanese cloisonné enamel cylinder Vase, stork bamboo tree, birds and flowers on white medallion, detached flowers on blue ground.

272 Old Seto porcelain Vase, in form of section of bamboo tree, leaves in relief, white glaze. Height 10½ inches.

273 Japanese cloisonné enamel oblong Tray, storks and pine-tree on blue ground.

274 Another, religious emblems on white ground.

275 PAIR ELEGANTLY LACQUERED ARITA PORCELAIN LARGE VASES, dragon in bold relief. Height 25 inches. 2 pieces

276 Superbly decorated Satsuma gourd-shape Saki Bottle, finely painted Buddhist festive scene, figure of Damio children, etc.

277 Ancient Araku figure of Damio in court costume.

278 Very fine specimen of old Raku-ware oval Placque, black glaze, fan, heart-shape, and crest medallions.

279 Ancient Chinese Tea-pot, high form, cobalt blue glaze; rare.

280 Handsome cloisonné enamel fan-shaped Trays. 2 pieces

281 Old Nankin porcelain octagonal Plates choice blue decoration.

282 Handsome Nankin porcelain Bowl, Hawthorne blue decoration inside. Diameter 9½ inches.

283 OLD SATSUMA PLACQUE, round form, decorated with figures of Buddhist priests wonderfully executed. Diameter 9½ inches.

284 Old Corean Bowl, remarkable ornamentation of fruits in relief.

285 EXCEEDINGLY FINE OLD SATSUMA INCENSE JAR, marvelously decorated with landscape scenery, figures, etc. Height 14 inches.

286 PAIR WONDERFULLY WROUGHT ANTIQUE JAPANESE BRONZE VASES, boat shape, imperial dragon in relief, bases in representation of water. Height 16 inches. 2 pieces

287 Seidji-ware small Plates, incised decoration. 4 pieces

288 Rare Idzuma small Tea-pot.

289 Very choice Nankin porcelain gourd-shape Vase, richest blue decoration.

290 EXCEEDINGLY FINE IMARI PORCELAIN BOWL and Cover, beautifully decorated.

291 Exquisitely decorated Kaga Tea-pot.

292 Sugar Bowl to match.

293 Ancient Araku crackle-ware Incense Pot, wooden cover, with gold lacquer text, network covering.

294 Seto porcelain Bowl, lotus flower form, fine blue decoration of water and fish, figure of Japanese boy and turtle in relief.

295 SUPERBLY DECORATED SATSUMA Tea-pot, melon shape.

296 Rare Kutani Placque, character decoration in medallion; green, gold, and crimson border. Diameter 15 inches.

297 Handsome Idzuma Placque, enameled decoration of crests.

298 Satsuma Jar and Cover, decorated with chrysanthemums, etc.

299 VALUABLE SATSUMA FIGURE, grotesque, gold lacquer stand.

300 MAGNIFICENT CLOISONNÉ ENAMEL PORCELAIN JAR, beautiful design of flower, butterflies, vines, etc., on rich blue ground; workmanship of the highest order. Height and diameter 24 and 16 inches.

301 PAIR VERY ELEGANTLY DECORATED HEZIN PORCELAIN VASES, character and floral medallions, imperial dragons, fan-shape and snow-flake crests on groundwork, rich Mosaic pattern necks. Height 31 inches. 2 pieces

302 Choice Hirato porcelain octagonal Placque, deep form, rich blue decoration, Celadon glaze. Diameter 12 inches.

303 Elegant Meka Watch Bowl, chrysanthemum form, exquisitely decorated inside and out, with placque to match. 2 pieces

304 Antique Imari Incense Jar and Cover, bright color decoration.

305 Old Nankin oval Placque, rich blue glaze, raised decoration of lotus flower.

306 Handsome lacquered Tea-pot, in imitation of iron, incised decoration of Tycoon's crest.

307 Ancient Seidji-ware Dish, crackle glaze figures in relief.

308 PAIR SUPERBLY DECORATED SATSUMA VASES, finely executed paintings of Buddhist deities, equestrian figure and landscape scenery in medallions, exquisite Persian borders. Height 14 inches. 2 pieces

309 Black and gold lacquer Damio Stands. 2 pieces

310 Curious Japanese porcelain shell-shape Box, blue glaze.

311 EXQUISITELY DECORATED OLD SATSUMA BOWL, bird of immortality inside, character and floral medallions outside.

312 Handsome Japanese cloisonné enamel fan-shaped Trays, stork design. 2 pieces

313 Finely carved Saymin bronze Candlestick dragon in relief.

314 RARE IMPERIAL YELLOW BOWL and COVER, incised decoration of imperial dragon in green glaze.

315 Antique Imari Saki Bottle, square form, bright color decoration; rare and fine.

316 Pair elegant Nankin porcelain Vases, richest Chinese decoration on gold ground; character and floral medallions. Height 18 inches. 2 pieces

317 VALUABLE OLD CHINESE INCENSE JAR, imperial yellow glaze with alternate stripes of plum color and green; exceedingly rare.

318 HANDSOME NANKIN PORCELAIN MAMMOTH PLACQUE, beautifully decorated with landscape view, boating scene and text in richest blue color. Diameter 24 inches. An exceedingly fine specimen.

319 Hirato porcelain octagonal Placque, Celadon glaze, imperial blue decoration. Diameter 12 inches.

320 Rare old Japanese pottery Incense Burner, supported by figures of Japanese boys, ring handles.

321 Ancient hammered bronze Tea-pot, curious form, dragon in relief.

322 EXTREMELY OLD SATSUMA INCENSE BURNER, exquisite decoration of chrysanthemums, same flower in relief to cover.

323 Fine Nankin porcelain Bowls, Hawthorne blue decoration. 2 pieces

324 Ancient wooden Trap, round form, lotus branch and flower in relief.

325 Finely painted Satsuma Bowl, decorated with figures of Japanese children at play; choice.

326 Rich blue decorated Chinese porcelain Saki Bottles, teak-wood stoppers. 2 pieces

327 Curious old Banko Tea-pot, in form of frog, coiled snake for cover.

328 Fine black and gold lacquer Damio Box.

329 Handsome Seto porcelain cylinder Vase, profuse decoration of turtles and water, in dark blue. Height 20 inches.

330 PAIR RICHLY DECORATED ARITA PORCELAIN LARGE VASES, finely painted, character medallions, beautiful mosaic pattern groundwork. Height 30 inches. 2 pieces

331 Nankin Porcelain round Tray, Celadon glaze, blue floral decoration. Diameter 11 inches.

332 Fine Gorosa bronze Flower Vase, fish at base in relief.

333 EXQUISITELY DECORATED SATSUMA BOWL, portrait of Ebisu inside, gathering of deities on the outer surface.

334 Valuable old Corean Jar, peculiar application of glaze.

335 Handsome Kishiu Tea Jar, turquoise blue glaze, ivory stopper.

336 PAIR SUPERB KIOTO PORCELAIN CUP-SHAPED VASES, most exquisite gold tracing on chocolate ground. 2 pieces

337 Pair antique bronze Candlesticks, high form. 2 pieces

338 Handsome cloisonné enamel porcelain Placque, design of chrysanthemums and butterflies on blue ground. 2 pieces

339 Japanese cloisonné enamel round Placque, bird and flowers on light blue ground.

340 BEAUTIFUL JAPANESE PORCELAIN TEA-POT, circular form, imperial dragon in relief forming handle, imperial blue and Celadon decoration ; exceedingly rare and fine.

341 Valuable old Corean Bowl, incised decoration of birds, flowers, etc., dark green glaze.

342 Rare specimen of Seto Porcelain, figure of dog Foo on rock, flowers in relief.

343 Neat blue decorated oblong Trays. 2 pieces

344 Handsome cloisonné enamel porcelain Tile.

345 Elegant Nankin porcelain Jar and Cover, blue decoration beneath glaze. Height 18 inches.

346 PAIR VALUABLE OLD SATSUMA VASES, boldly painted portraits of Buddhist gods and deities. Height 29 inches. Note the marvelous decoration and fine state of preservation. 2 pieces

347 Richly decorated Imari porcelain Placque, round form. Diameter 18 inches.

348 Handsome Owari porcelain round Placque, deep form, rich blue decoration. Diameter 16 inches.

349 SUPERB SATSUMA BOWL, open work border, enameled decoration of flying storks inside.

351 Banko-Yaki Plates, lotus leaf shape, enameled decoration. 2 pieces

352 Handsome Gorosa bronze Tea-pot, lid inlaid with silver.

353 Elegant Owari porcelain Flower Boat, cobalt blue glaze, water and flying birds in relief in white.

354 Antique Japanese bronze Incense Burner, in form of god of the Sea riding fish.

355 Ancient Satsuma round Placque, neatly decorated. Diameter 10½ inches.

356 Antique bronze Crab.

357 Silver bronze Turtles.

358 Nankin porcelain Plates, blue decoration. 2 pieces

359 Fine Arita porcelain sectional Box, 3 compartments, choice blue decoration.

360 Nebishima small Plates, floral decoration. 2 pieces

361 Ancient Kutani Bowl, curiously decorated.

362 Antique Idzuma Bowl, incised decoration.

363 Fine black and gold lacquer Bowls and Covers. 2 pieces

364 Valuable Kishiu-ware figure dog Foo, plum color, and turquoise glaze.

365 Silver bronze Stork.

366 Handsome cloisonné enamel porcelain Placque, medallion design.

367 Finely carved antique bronze Vase, fire gilt finished. Height 12 inches.

368 Handsome carved Teak-wood Stand, finely painted porcelain top.

369 Superb cloisonné enamel porcelain Bon-bon Box.

370 Sedji-ware Flower Pail, fish in relief.

371 Superbly decorated Satsuma Tea-pot, high form, artistic painting, Buddhist gods; a modern but fine specimen.

372 Exquisite Kaga porcelain Tea-pot, figures of Japanese poets finely painted on gold ground.

373 Ancient Hirato Figure, Japanese boy holding vase, richly decorated.

374 Seto porcelain Saucers, blue decoration. 6 pieces

375 Fine black and gold lacquer Boxes. 2 pieces

376 Choice Seto porcelain Trays, lotus leaf form, blue decoration of storks and grasses.

377 Old earthenware Figure, the Gluttenous Fox.

378 Rich blue decorated Nankin porcelain Flower Pail.

379 Choice Nankin porcelain large Bowl, dark blue decoration of imperial dragon, etc. Diameter 10 inches.

380 Ancient Nankin miniature Incense Burner, floral decoration, imperial yellow glaze.

381 Araku-ware Placque in form of Mikado's crest, and raised decoration of leaf.

382 Ancient Araku Fire Box, incised decoration of flowers.

383 Rare old Kishiu-ware hanging Vase, in form of bamboo, turquoise blue glaze.

384 Elegantly lacquered Hezin porcelain cylinder Vase or Umbrella Stand. Height 30 inches.

385 Pair handsomely decorated Nankin porcelain Vases, birds and flowers painted in medallion, enameled scroll and vine borders. Height 26 inches. Teak-wood stands. 2 pieces

386 Handsomely lacquered Cabinet, with two shelves and two drawers, fine gold ornamentation.

387 PAIR VERY ELEGANT CLOISONNÉ VASES, stork, bird and flowers in white medallions, detached flowers and vines, on blue ground. Height 11 inches. 2 pieces

388 Handsome antique bronze Shibachi, inlaid with silver, top handles. Height and diameter 13x10 inches.

389 Ancient Chinese Incense Jar, curiously decorated with fish, etc., lacquered cover.

390 Curiously decorated old Nankin porcelain Bowl.

391 Rare Idzuma shell-shaped Trays, neatly decorated. 2 pieces

392 Araku Fire Box, Celadon glaze, enameled crest decoration.

393 Antique Iron Tea-pot, cloisonné enamel lid and handle; rare.

394 VALUABLE OLD SATSUMA BOWL, portrait of Japanese god boldly and artistically painted in the inner surface, enameled decoration outside.

395 Beautiful Shirato porcelain square Box and Cover, perforated panels and cover.

396 Exquisite cloisonné enamel fan-shape Trays, storks, etc., on blue ground. 2 pieces

397 Rare imperial yellow Bowl, incised floral decoration.

398 Handsome cloisonné Kiyoto-ware, Bon-bon Boxes, butterflies and detached flowers on blue ground. 2 pieces

399 Valuable old Imari porcelain Tea-pot, lotus-leaf form, remarkable raised ornamentation of crabs.

400 PAIR ELABORATELY CARVED JAPANESE BRONZE VASES, imperial dragon, birds and flowers in bold relief. Height 24 inches. 2 pieces

Thursday's Sale.

401 Black and gold lacquer Damio Perfume Boxes. 2 pieces

402 Old Corean square Tray, curiously decorated.

403 Curiously decorated Arakn Trays. 2 pieces

404 Choice Seto porcelain Bowl, rich blue decoration.

405 Sedji-ware round Tray, Celadon glaze, crimson decoration.

406 Old Nankin porcelain Pilgrim Bottle, blue decoration.

407 Old Corean Bowl, open-work edge, peculiar application of glaze.

408 Antique iron Tea-pot, bronze handle, porcelain lid.

409 Imari porcelain small Plates. 6 pieces

410 Handsome blue decorated Seto porcelain Vase.

411 Elegant cloisonné enamel cylinder Vase, birds and flowers on white ground.

412 Pair handsome Chinese cloisonné enamel Vases, floral design, blue ground. 2 pieces

413 Finely carved sandal-wood Glove Box.

414 Valuable old Satsuma small Vase, superbly decorated with Damio figures, children at play, etc.

415 Handsome Chinese cloisonné enamel Bowl, rich floral design on the inner and outer surface, carved teak-wood stand.

416 Pair elegant Satsuma Vases in form of section of bamboo-tree, birds and flowers in relief. Height 14 inches. 2 pieces

417 Pair choice Seto porcelain Saki Bottles, rich blue decoration. 2 pieces

418 Handsomely lacquered revolving Segar Cabinet, gold ornamentation.

419 Rare white copper Tea-pot, finely engraved.

420 SUPERBLY DECORATED KUTANI PLAQUE, round form, exquisite painting of birds, flowers, etc. Diameter 14 inches.

421 Exquisitely decorated Hezin porcelain Bowl, painted with bright colors blended with gold.

422 Owari porcelain Flower Vase, gourd shape, in imitation of bamboo, cobalt blue glaze, birds in relief.

423 Antique iron Tea-pot, porcelain lid.

424 Exceedingly rare imperial yellow Bowl, incised decoration, imitation metal rim.

425 Handsomely decorated Kiyoto porcelain Cups and Saucers. 3 pieces

426 VERY FINE OLD SATSUMA PLATE, boldly painted portrait of Buddhist god. Diameter 7 inches.

427 Exquisitely decorated Sedji Confection Box.

428 Ancient bronze Temple bell, finely carved.

429 SUPERB KAGA TÊTE-À-TÊTE SET, comprising tea-pot, sugar-bowl, creamer, and 2 cups and saucers, all exquisitely decorated with figures of Japanese poets, in pure gold ground; with lacquer Tray.

429A Old Araku sectional Box, 3 compartments, open-work panels and top.

430 PAIR SUPERBLY DECORATED SATSUMA VASES. profuse painting, Buddhist deities, ceremonial scene, etc, Height, 14 inches. 2 pieces

431 Ancient Corean Tea-pot, high form, Tycoon's crest in blue.

432 MAGNIFICENT DAMIO DRESS SWORD, superior blade, gold and bronze mountings to scabbard and handle.

433 Damio short Sword, gold, silver, and bronze mountings, Hari-Kari Knife, etc.

434 RARE SETO PORCELAIN SWORD RACK, handsomely lacquered and blue decoration.

435 SUPERBLY DECORATED CELADON INCENSE JAR, most artistically painted with figures of Buddhist gods, damios, etc.; exceedingly fine.

436 Fine Gorosa bronze Stand.

437 RARE OLD CRACKLE-WARE INCENSE JAR AND COVER, remarkably ornamented with shells in relief.

438 MAGNIFICENT SATSUMA VASE, superbly decorated with Japanese deities, damios, and other characters in medallion. Height 21 inches. No finer specimen of decorative art can be produced.

439 Finely carved teak-wood square Stand, decorated porcelain top.

440 PAIR VERY ELEGANT CHINESE CLOISONNÊ ENAMEL VASES, floral design in richest colors, on peacock blue ground, gilt elephant head handles. Height 14 inches. 2 pieces

441 Handsome Owari porcelain hexagonal Flower Vase, cobalt blue glaze, bamboo branch, birds, etc., in relief.

442 Exquisitely decorated Kaga porcelain Saki Goblet, profuse decoration, of figures, etc., on the inner and outer surface.

443 —— Another, different decoration.

444 ARTISTICALLY DECORATED OLD SATSUMA BOWL, low form, on feet, bold painting of gods, landscape scenery, etc. Diameter 11 inches.

445 Handsomely lacquered Cabinet, gold ornamentation, pearl inlaid silver-plated mountings.

446 Superb Japanese cloisonnè enamel oblong Tray, chicken and lotus flowers on blue ground.

447 —— Another, shape same, equally as fine.

448 Finely carved antique bronze Censer, oblong form on feet.

449 Antique bronze Incense Burner, in form of dog Foo.

450 Pair Chinese celadon cylinder Vases. 2 pieces

451 Choice Seto porcelain Saki Bottle, blue decoration.

452 Handsome porcelain round Placque, rich blue decoration, Diameter 15 inches.

453 Elegant black and gold lacquer Work-Box and Writing Desk combined.

454 Handsomely decorated Imari porcelain round Placque. Diameter 12 inches.

455 Japanese cloisonné enamel porcelain Placque, floral design, purple ground.

456 Valuable imperial yellow Bowl, raised decoration of dragons, in green; rare and fine.

457 Handsome Nankin porcelain large Bowl, outside decoration of rich blue, Celadon glaze inside.

458 Rich blue decorated Seto porcelain Placque.

459 Ancient Kutani Bowl, floral decoration.

460 Cloisonné enamel oblong Tray, floral design on white ground.

461 WONDERFULLY WROUGHT SAYMIN BRONZE VASE, imperial dragon in bold relief for support, and on bowl of vase; an exceedingly fine specimen of this rare bronze, bears the maker's name.

462 PAIR MARVELOUSLY DECORATED OLD SATSUMA VASES, painted with Japanese historical scene. Please give these specimens a critical examination. 2 pieces

463 Elegant Chinese cloisonné Vase, floral design on imperial blue ground, imperial yellow band. Height 12 inches.

464 Handsome black and gold lacquer Cabinet.

465 Exceedingly fine antique bronze Tea-pot, finely carved lotus leaves and flower in relief.

466 Fine Japanese cloisonné enamel round Placque, flowers and butterflies on light blue ground. Diameter 10 inches.

467 —— Another, floral design, same size.

468 Curious Kiyoto oblong Placque, enameled decoration.

469 Handsome Chinese Handkerchief Box, lined with blue silk.

470 Rich cloisonné enamled Kiyoto porcelain Bon-bon Boxes. 2 pieces

471 Handsome lacquered round Tray, fish in relief.

472 Rare Banko Saki Pitcher, green glaze within.

473 Ancient Banko Yaki Tea-pot.

474 SUPERB OLD SATSUMA PLAQUE, most artistically decorated with figure of Japanese god, boldly drawn, Persian style border. Diameter 11 inches.

475 Elegant gold decorated Chinese Glove Box, carved feet.

476 Beautiful Canton Saki Bottle, richest blue decoration, Teak-wood stopper.

477 Set Damio child's Playthings, fine Seto porcelain, neatly decorated.

478 Exquisitely decorated Kioto porcelain Placque, fine gold tracing on chocolate ground, butterflies in relief.

479 Rare old Imari Saki Bottle, bright color decoration.

480 VALUABLE SATSUMA TÊTE-À-TÊTE SET, with tray of same ware, all most exquisitely decorated, comprises teapot, sugar-bowl, creamer, 2 cups and saucers, and tray.

481 Handsome cloisonné enamel cut flower Vase, teak-wood stand.

482 Finely lacquered Tea-pot, delicate gold decoration

483 Rare white Copper Tea-pot.

484 Seto porcelain sectional Box, round form, 3 compartments, blue decoration.

485 Choice cloisonné enamel fan-shape Trays, different designs. 3 pieces

486 RARE OLD SATSUMA INCENSE JAR, superbly decorated with historical scene, portrait of goddess of the Heavens, etc. Height 13 inches.

487 Pair handsome decorated Arita porcelain large Vases, richly lacquered panels, gold ornamentation. Height 24 inches. 2 pieces

488 Elegant pearl inlaid lacquered Placque, round form. Diameter 16 inches.

489 Rich black and gold lacquer Cabinet, silver plated mountings.

490 Pair handsome Nankin Vases, rich blue and white decoration, dolphin handles. Height 31 inches. 2 pieces

491 Curious earthen-ware Biberon, water-drop decoration.

492 Handsome cloisonné enamel porcelain Bon-bon Boxes, choice designs, top handles. 3 pieces

493 Choice Chinese cloisonné enamel round Tray.

494 Rare Corean-ware Tea-pot, Celadon glaze, raised floral decoration.

495 Pair Arita porcelain Cologne Bottles, crimson and gold decoration. 2 pieces

496 Handsomely decorated Nankin porcelain Bowl.

497 Pair handsome Chinese Vases, hexagonal form, character decoration, gilt handles. Height 13 inches. 2 pieces

498 Japanese Kiri-wood Cabinet, iron mountings.

499 PAIR ELEGANT JAPANESE CLOISONNÉ ENAMEL FLOWER VASES, richest designs and colors, on fine Kiyoto porcelain. 2 pieces

500 MAGNIFICENT OLD SATSUMA VASE, cylindrical form, in imitation of bamboo, decorated with damio figures, deities, etc., executed in a most artistic manner. Height 35 inches.

501 PAIR MAMMOTH HEZIN PORCELAIN VASES, richest blue decoration. Height 43 inches. 2 pieces

502 Finely inlaid mulberry wood Cabinet and Writing-case combined.

503 Handsome cloisonné enamel porcelain Flower Boats. 2 pieces

504 Rare Banko Tea-pot, showing the partial fabrication of cloisonné enamel.

505 Pair superb cloisonné enamel Kiyoto porcelain Cup-shaped Vase. 2 pieces

506 Inlaid mulberry wood magic Cabinet, perfumed wood.

507 Jewel Cabinet, inlaid mulberry wood.

508 Pair antique Chinesse crackle-ware Vases, coffee color glaze, imitation bronze ornamentation. Height 24 inches. 2 pieces

509 Set Handsomely decorated Nankin Bowls, enameled decoration of flowers and insects on imperial yellow glaze. 3 pieces

510 Cloisonné enamel oval Trays. 4 pieces

511 Exquisitely decorated Kaga Saki Cups. 3 pieces

512 Rare Nebashima-ware Plates, floral decorations. 3 pieces

513 Owari porcelain small Tea-pots, blue and gold decoration. 2 pieces

514 Old earthenware Bowls, curiously decorated. 3 pieces

515 Elegant Chinese cloisonné enamel jar-shape Vase, rich floral design on tricolor ground.

516 Pair antique crackle-ware Chinese Vases, white glaze, imitation bronze band. Height 24 inches. 2 pieces

517 Elegant pearl inlaid lacquered Placque, round form. Diameter 19 inches.

518 Superb cloisonné enamel oval Placque, design and lotus flower on light blue ground.

519 Finely carved antiqne bronze Fire Box.

520 Japanese earthenware Figure.

521 RARE OLD SATSUMA BOWL, bold painting of portrait of Buddhist god inside; exceedingly fine specimen.

522 —— Another Bowl, not so old, exquisitely decorated.

523 Ancient Kutani small Trays, curionsly decorated. 6 pieces

524 Antique Seidji-ware gourd shape Saki Bottle.

525 Rare Banko Tea-pot, turquoise glaze, crest in relief.

526 —— Another, brown Biscuit, enameled floral decoration.

527 Handsome Seto porcelain large Placque, round deep form, beautiful blue decoration, scolloped edge. Diameter 19 inches.

528 MAGNIFICENT BRONZE PIECE, figure of Ama-te-rassu ō mikami or the Heaven illuminating Goddess, and imperial Dragon, all wonderfully wrought from the solid bronze, finely carved bronze stand with dragon feet.

529 Idzuma Plates, decorated with blossoms and maple leaves. 2 pieces

530 Small Saucer of same ware, gray glaze, incised decoration. 2 pieces

531 Beautiful black and gold lacquer Rice Bowl and Cover, pure gold ornamentation.

532 Seto Porcelain Flower Vase, hawthorne blue decoration.

533 Rare Celadon fan-shape Trays, incised decoration.

534 Elegant Imari porcelain Bowl, richly decorated.

535 VALUABLE OLD SATSUMA PLACQUE, painted with portrait of Buddhist gods and priests. Diameter 8½ inches.

536 Antique Japanese bronze Censer, fruit-shape.

537 Nankin porcelain oblong Trays, imperial yellow center, blue border. 2 pieces

538 Choice Imari porcelain Placque, rich crimson and gold decoration of crest, imperial dragons, etc. Diameter 12 inches.

539 Old Ming Plate, floral decoration. 2 pieces

540 EXQUISITELY DECORATED OLD SATSUMA FIGURE; note the delicate gold traeing.

541 Handsome black lacquer small oval Tray, pure gold ornamental of birds and flowers.

542 Antique Hibiki leaf-shape Trays, cobalt blue decoration. 2 pieces

543 Beautifully carved bronze Tea-pot.

544 Mino porcelain Tea-pot, in form of Turtle of Longevity.

545 Richly decorated Kaga Bowl, floral and character medallions. Diameter 12 inches.

546 ELEGANTLY DECORATED KIYOTO PORCELAIN JAR-SHAPE VASE, finely executed painting of scene representing "His Satannic Majesty's Dominions" in an uproar. Height and diameter 12x8 inches.

547 PAIR VERY OLD AND MARVELOUSLY PAINTED SATSUMA VASES, made in imitation of basket-work, decorated with portraits of gods and goddesses, fierce combat between demons, etc. Height 23 inches. Particular attention is called to the above specimens. 2 pieces

548 Handsome Owari porcelain Flower Vase, square form, choice blue decoration of imperial dragon encircling vase. 10x10 inches.

549 VALUABLE ANCIENT BRONZE PLACQUE, inlaid with gold and silver, imperial dragon and clouds. Diameter 14 inches.

550 Ancient Kanyu Bowl, peculiar glaze.

551 Old Kutani small Bowls, shallow formed, fruit decoration.

552 SUPERB JAPANESE CLOISONNÉ ENAMEL VASE, birds, flowers, etc., in form snowflakes and heart-shape medallion turquoise, blue ground, gilt base. Height 9 inches. A gem.

553 Idzuma-ware square Trays, peculiar application of glaze and cloth surface. 4 pieces

554 Antique Satsuma Censer, painted with portraits of deities.

555 MAMMOTH SETO PORCELAIN PLACQUE, richest blue decoration of bird of immortality, flowers, etc. Diameter 22 inches.

556 Handsome Awata-ware large Bowl, decoration of Tycoon's crest in blue, crimson and gold. Diameter 10 inches.

557 Fine Gorosa bronze Incense Burner, fruit-shaped, insect in relief.

558 VALUABLE OLD SATSUMA INCENSE JAR, decorated with figure of Buddhist gods and Damio children, ceremonial scene, etc., boldly drawn and most artistically executed; cover surmounted with figure of dog Foo. Height 14 inches; an extremely old and fine piece.

559 PAIR EXQUISITELY DECORATED YEDDO VASES, birds and flowers painted in rich colors, butterfly handles. Height 12 inches. 2 pieces.

560 Rare Chinese Placque, round form, incised decoration of imperial dragon, mustard color glaze. Diameter 12 inches.

561 Nankin porcelain small Bowls, choice blue decoration. 2 pieces

562 Old Corean small Plates, incised decoration, three colors of glaze. 2 pieces

563 Antique Nankin Vase, in form of bamboo, storks and flowers in relief, imperial yellow glaze. Height 12 inches.

564 Valuable Celadon Bowl, hexagonal form, incised floral decoration.

565 Choice Arita porcelain Tea Jar, neat blue decoration, in imitation of net-work.

566 Finely carved antique bronze Incense Burner, stork on lotus-leaf. Height 20 inches.

567 Handsome black lacquer Rice Pail, delicate gold decoration of flying storks.

568 Antique porcelain Incense Jar, rich blue decoration of eagle, pine-tree, etc. Height 10 inches.

569 Pair handsomely decorated Hezin porcelain Vases, richly lacquered panels, flowers and birds on ground-work. Height 31 inches. 2 pieces

570 ANCIENT STONE-WARE BIBERON, square form, metal stopper and neck; a rare and valuable specimen procured in the interior of Japan.

571 Old Corean Bowl, curious form and glaze.

572 Handsome Japanese cloisonné enamel round Plaque, floral design on blue ground.

573 Antique Satsuma Incense Jar, exquisitely decorated with Buddhist priests, bamboo trees, etc.

574 Handsomely decorated Satsuma Placque, lotus-leaf shape, bold painting of Japanese god of the Mountains, tiger, etc.

575 Valuable old Gosai Tea-pot, high form, gold lacquer finish inside.

576 Pair handsôme Chinese cloisonné enamel Vases, rich floral design. Height 10 inches. 2 pieces

577 Finely carved Kiyaki wood oblong Tray, dragons in relief forming rim.

578 Antique Raku crackle ware shell-shape Trays on feet, floral decoration. 2 pieces

579 Ancient Hibiki ware gourd-shaped Saki Bottle, Gosai decoration.

580 Handsome Nankin porcelain oblong Trays, beautiful decoration. 11x16 inches.

581 PAIR SUPERBLY DECORATED NAGASAKI PORCELAIN VASES, rich floral and character medallions, crimson and gold groundwork. Height 13 inches. 2 pieces

582 Beautiful Kishin Vase, biberon shape, incised decoration, plum color and turquoise, glazed. Height 12 inches.

582*a* Fine Gorosa bronze vase Stand.

583 Handsomely lacquered round Trays, fish and grasses in relief. 2 pieces

584 Banko Tea-pot, chocolate biscut floral decoration.

585 —— Another, different form and color.

586 Antique Owari Plates, dark blue decoration of pea-fowl. 4 pieces

587 EXQUISITELY DECORATED SATSUMA PLACQUE, oval form, exceedingly fine painting of Buddhist god and deities. 12x15 inches.

588 Antique bronze Incense Burner, in form of elephant and Japanese male figure, mulberry wood stand.

589 Choice cloisonné enamel porcelain Bon-bon Boxes, richest design. 2 pieces

590 Handsome Chinese black and gold lacquer Glove Box, carved dragon head, feet.

591 Elegant cloisonné enamel fan-shape Tray.

592 Pair Nankin porcelain bottle-shape Vases, rich blue glaze, teak-wood stands. 2 pieces

593 Handsome black and gold lacquer Cabinet, silver-plated mountings.

594 PAIR ELEGANTLY DECORATED NANKIN PORCELAIN VASES, birds, flowers and insects painted in natural colors. Height 18 inches. 2 pieces

595 HANDSOMELY CARVED TEAK-WOOD SCREEN, finely embroidered center. 24x30 inches.

596 SUPERB OLD SATSUMA INCENSE-BURNER, bold painting demons, Damio, children, and landscape scenery, chrysanthemums in relief on cover. Height 13 inches.

597 Pair richly decorated Chinese Vases, character and floral medallions, painted in bright colors on gold ground, lizard in relief. Height 15 inches. 2 pieces

598 MAGNIFICENT HEZIN PORCELAIN BOWL, with Cover, beautiful enameled decoration of lotus flower, dog Foo, etc. Diameter 12 inches.

599 Finely carved Gorosa bronze Stand.

600 ELEGANTLY CARVED BRONZE SHIBACHI, square form, on feet, top handles. 12x13 inches.

Friday's Sale.

601 Canton China Sardine Box, rich blue decoration.

602 Exquisitely decorated Kaga Tea-pot.

603 Choice Kaga porcelain Bowl, richly decorated.

604 Handsomely decorated Imari porcelain Plates. 2 pieces

605 Idzuma hexagonal Plates, mustard glaze, floral decoration. 3 pieces

606 Exquisite Satsuma Saki Bottle, Persian style of decoration.

607 SUPERB SATSUMA BOWL, finely executed portrait of Buddhist god boldly painted inside.

608 Antique crackle-ware oblong Trays, floral decoration. 2 pieces

609 Ancient Chinese crackle-ware jar-shape Vase, character decoration.

610 Pair handsome blue decorated Arita porcelain Vases. Height 12 inches. 2 pieces

611 Choice Seto porcelain covered Bowl, rich blue decoration.

612 Awata Jar, dark green Celadon glaze.

613 Finely carved sandal-wood Glove Box.

614 Exceedingly rare Idzuma leaf-shape Tray, enameled decoration.

615 Handsomely enameled Nankin porcelain Bowl, vine decoration on imperial blue ground, carved teak-wood Stand.

616 Beautiful gold lacquer iron Saki Kettle.

617 Handsome Nankin porcelain Broth Bowl, Cover, and Plate, vine and scroll decoration, imperial blue glaze.

618 Rare Corean leaf-shape Trays, incised decoration.

619 Finely carved antique bronze Lantern; rare and fine.

620 Owari porcelain Candlestick Vases, perforated panels, floral medallions; rare. 2 pieces

621 Elegantly painted Chinese Desert Plates, rich decoration. 12 pieces

622 Handsome Chinese Handkerchief Box, crimson silk lining.

623 Arita porcelain square Box on feet, hawthorne blue decoration.

624 Finely painted Awata-ware Tea-cups and Saucers, decorated with birds and flowers. 12 pieces

625 After-dinner Coffee Cups, to match. 12 pieces

626 Chinese Figures in costume. 2 pieces

627 Handsomely lacquered Cabinet, gold ornamentation.

628 Pair exquisitely decorated Kiyoto porcelain Vases, fine painting in rich colors. Height 12 inches. 2 pieces

629 Elegant Chinese cloisonné enamel Bowl and Cover, on solid base, richest design and finest workmanship.

630 Handsome lacquer oblong Tray on feet, shells and grasses in relief, 13x16.

631 Elegant pearl inlaid lacquered Placque, round form, design of birds and flowers. Diameter 21 inches.

632 Richly decorated Kaga porcelain round Placque, character and landscape medallions. Diameter 16 inches.

633 Corean Tray, with handle, incised decoration, two colors of glaze.

634 Handsomely carved antique bronze Vase, storks, willow tree, etc., in relief. Height 9½ inches.

635 Antique Satsuma cup-shape Vase, open work border, neatly decorated with chrysanthemums.

636 Pair handsome Chinese cloisonné enamel small Vases, rich floral design. 2 pieces

637 Araku-ware Flower Pail, floral decoration.

638 Superbly decorated Satsuma porcelain Placque, finely painted portrait of god of the Air, damios, flying, storks, etc.

639 Seidji ware Duck, Celadon glaze.

640 Richly decorated Hezin porcelain Placque, handsome floral design. Diameter 15 inches.

641 —— Another, delicate floral decoration. Diameter 14 inches.

642 Handsome Chinese cloisonné enamel Vase, biberon Vase, rich floral design on blue ground, imperial red neck. Height 10 inches.

643 Antique Nankin porcelain cylindrical Vase, raised decoration, imperial yellow glaze. Height 12 inches.

644 Superbly decorated Kiyoto porcelain Saki Saucers. 3 pieces

645 Elegant cloisonné enamel fan-shape Tray.

646 Richly lacquered Cabinet, gold ornamented, silver-plated mountings.

647 Finely carved bronze cylinder Vase, birds, etc., in relief, gold burnished.

648 Finest Nankin porcelain Dessert Plates, richest Chinese decoration. 12 pieces

649 After-dinner Coffee Cups and Saucers to match. 12 pieces

650 MAGNIFICENT JAPANESE CLOISONNÉ ENAMEL JAR-SHAPE VASE, birds, flowers and landscape scenery in medallions, lacquered rim, carved teak-wood stand.

Gems in Solid Silver, Jade Stone, Antique Lacquers, Satsuma Ware, etc.

651 Solid silver lotus leaf Tray, gold lined.

652 Old Satsuma Medicine Box, round form, decorated with portraits of gods.

653 Wooden Box, Tycoon's crest in gold.

654 Curious Satsuma Figure, Temple god.

655 Handsome tortoise-shell Saki Saucer, gold ornamentation.

656 Superb Damio Box, fan-shape, pure gold lacquer ornamentation.

657 Handsome bronze Pill Box, engraved top.

658 Exquisite Satsuma Censer, delicate decoration of birds of Immortality, flying stork, etc.

659 Superb ivory Paper Cutter, exquisite gold lacquer, decoration of stork and bamboo tree, bronze handle, inlaid with gold and silver.

660 Ancient Corean Incense Box, peculiar cloisonné decoration silver plate, with text inlaid.

661 Elegant solid silver Tray, lotus leaf shape, gold lined, toad in relief.

662 Miniature Cabinet, shelfs and enclosure, silver mountings.

663 Set superb red lacqner Saki Saucers, ornamented with flying storks, turtle of Longevity, etc., in gold and silver. 3 pieces

664 Miniature Shinto Shrine, exquisitely carved figures.

665 Superb black lacquer oblong Tray, decorated with birds, chrysanthemums, etc., in pure gold, pearl inlaid.

666 SMOKERS' MAGNIFICENT CABINET, solid silver fixtures and mountings, pure gold lacquer ornamentation.

667 Solid silver Opium Pipe, exquisitely carved.

668 —— Another, inlaid with gold, ivory section.

669 Handsome oblong Tray, on feet, pure gold lacquer ornamentation on avanturine ground.

670 Superb Damio Perfume Box with Tray, and 2 small boxes within, all exquisitely ornamented with gold lacquer.

671 Exquisite black and gold lacquer Damio Sectional Box, 3 compartments, and small Tray.

672 Solid silver Pill Box, exquisitely inlaid with gold.

673 MAGNIFICENT CLOISONNÉ ENAMEL PLACQUE, Damio warrior and dragon in center medallion, birds, flowers, etc., on border, gold and silver wires. Diameter 12 inches.

674 —— Another, figures of Damios and god in grove of bamboo trees.

☞ The above Placques are specimen pieces made for the Imperial Exhibition at Tokio, by the celebrated manufacturer Kin-on-Kin, and were procured there at a great expense by the present owners. No finer specimens of cloisonné enamel have ever been shown.

675 Miniature Writing Cabinet, 5 compartments all furnished with the necessary appliances, neat gold decoration on black lacquer.

676 Handsome Pearl Shells, pure gold ornamentation. 2 pieces

677 Ancient Poniard carved-wood Case, procured in the interior of Japan.

677*a* MAGNIFICENT SOLID SILVER CENSER, inlaid with gold, dragon handles, old, and in fine condition.

678 Damio Wallet, handsomely embroidered with gold and silk.

679 —— Another, larger and finer, silver ornaments.

680 Handsome Kiyaki-wood Tray, gold lacquer decoration and pearl inlaid.

681 Exquisitely decorated old Satsuma round Box and Cover.

682 Fine bronze and silver specimen, Crysanthemum Branch with silver flowers and buds.

683 Handsomely carved white copper bottle-shape Vase, tiger in relief.

684 —— Another, dragon in relief.

685 Beautiful red lacquer Saki Saucers, pure gold ornamentation of fish and water. 3 pieces

686 Exquisitely decorated Satsuma Medicine Box hexagonal form.

687 Superb Damio Box, exquisitely ornamented inside and out, with pure gold.

688 Black lacquer Perfume Boxes, Tycoon's crest in gold. 2 pieces

689 Rare wooden Bowl, lacquered in immitation of metal.

690 Set gold ornamented red lacquer Saki Saucers. 3 pieces

691 Old Satsuma Medicine Box, round form, exquisitely decorated.

692 Splendid mulberry-wood Card Case, superbly decorated with pure gold.

693 Solid silver pocket Match Case, exquisitely inlaid with gold.

694 Tortoise-shell Saki Saucer, pure gold lacquer decoration.

695 Ancient bronze Water Bottle, inlaid with gold and silver.

696 Exquisite ivory pocket Match Case, storks, birds, and bamboo trees in relief, silver mountings.

697 Old Satsuma round Box richly decorated.

698 —— Another, larger.

699 Elegant solid silver Pill-Box, birds and bamboo branches in relief.

700 Solid silver figure of God of Wisdom, finely wrought, inlaid with gold.

701 MAGNIFICENT JAAPNESE PIPE, most exquisitely wrought from solid silver, imperial dragon in relief, inlaid with gold crests and coral ball. Note the masterly workmanship.

702 SPLENDID SOLID SILVER TEA-POT, finely engraved with crysanthemum flowers, etc.

703 Exquisite gold lacquer Pic-Nic Cabinet.

704 Finely carved antique bronze Figure, "Dog Foo."

705 Exceedingly rare Seidji-ware Tea-pot, carved Soochow lacquer ornamentation.

706 Remarkable Corean Bowl, raised decoration of cray-fish within, green glaze.

707 ELEGANT DAMIO SHORT-SWORD, superior blade, lacquered scabbard, furnished with Hari-kari knife, etc.; silver mountings inlaid with gold.

708 Curious carved wood Tea-pot, in form of lotus-leaf.

709 Satsuma minature Saki Bottle, gourd-shape, exquisitely decorated.

710 Extremely old cloisonné enamel small Vase, cylindrical form.

711 Finely wrought antique bronze small Tea-pot.

712 Ancient Satsuma Bowl, bold painting of Japanese god.

713 Antique bronze miniature Tea-pot, basket form.

714 Rare kanyu-ware gourd-shape Tea-pot, richly decorated.

715 Fine antique bronze Incense Jars, turtles in relief. Signed with makers name. 2 pieces

716 Specimen of antique bronze, figure of Horse.

717 —— Another, turtle.

718 —— Another, water bottle for writing case, in form of pomegranate.

719 —— Another, silver bronze minature Temple Bell.

720 EXQUISITELY DECORATED OLD SATSUMA BOWL, raised decoration of shells inside, cray fish within net on the outside.

721 Antique Satsuma, a minature Incense Jar, neatly decorated teak-wood cover, inlaid with ivory.

722 SUPERBLY DECORATED OLD SATSUMA TEA-POT, painted with figures of Buddhist gods, and landscape scenery

723 Exceedingly fine specimen of antique bronze, figure of Crab in life-like attitude.

724 Exquisite old Satsuma minature Incense Jar, superbly decorated with landscape scenery.

725 ELEGANT DAMIO SHORT-SWORD, finely carved silver and gold ornamented scabbard hilt and handle, superior blade.

674 —— Another, figures of Damios and god in grove of bamboo trees.

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675 Miniature Writing Cabinet, 5 compartments all furnished with the necessary appliances, neat gold decoration on black lacquer.

676 Handsome Pearl Shells, pure gold ornamentation. 2 pieces

677 Ancient Poniard carved-wood Case, procured in the interior of Japan.

677*a* MAGNIFICENT SOLID SILVER CENSER, inlaid with gold, dragon handles, old, and in fine condition.

678 Damio Wallet, handsomely embroidered with gold and silk.

679 —— Another, larger and finer, silver ornaments.

680 Handsome Kiyaki-wood Tray, gold lacquer decoration and pearl inlaid.

681 Exquisitely decorated old Satsuma round Box and Cover.

682 Fine bronze and silver specimen, Crysanthemum Branch with silver flowers and buds.

683 Handsomely carved white copper bottle-shape Vase, tiger in relief.

684 —— Another, dragon in relief.

685 Beautiful red lacquer Saki Saucers, pure gold ornamentation of fish and water. 3 pieces

686 Exquisitely decorated Satsuma Medicine Box hexagonal form.

687 Superb Damio Box, exquisitely ornamented inside and out, with pure gold.

688 Black lacquer Perfume Boxes, Tycoon's crest in gold. 2 pieces

689 Rare wooden Bowl, lacquered in immitation of metal.

690 Set gold ornamented red lacquer Saki Saucers. 3 pieces

691 Old Satsuma Medicine Box, round form, exquisitely decorated.

692 Splendid mulberry-wood Card Case, superbly decorated with pure gold.

693 Solid silver pocket Match Case, exquisitely inlaid with gold.

694 Tortoise-shell Saki Saucer, pure gold lacquer decoration.

695 Ancient bronze Water Bottle, inlaid with gold and silver.

696 Exquisite ivory pocket Match Case, storks, birds, and bamboo trees in relief, silver mountings.

697 Old Satsuma round Box richly decorated.

698 —— Another, larger.

699 Elegant solid silver Pill-Box, birds and bamboo branches in relief.

700 Solid silver figure of God of Wisdom, finely wrought, inlaid with gold.

701 MAGNIFICENT JAAPNESE PIPE, most exquisitely wrought from solid silver, imperial dragon in relief, inlaid with gold crests and coral ball. Note the masterly workmanship.

702 SPLENDID SOLID SILVER TEA-POT, finely engraved with crysanthemum flowers, etc.

703 Exquisite gold lacquer Pic-Nic Cabinet.

704 Finely carved antique bronze Figure, "Dog Foo."

705 Exceedingly rare Seidji-ware Tea-pot, carved Soochow lacquer ornamentation.

706 Remarkable Corean Bowl, raised decoration of cray-fish within, green glaze.

707 ELEGANT DAMIO SHORT-SWORD, superior blade, lacquered scabbard, furnished with Hari-kari knife, etc.; silver mountings inlaid with gold.

708 Curious carved wood Tea-pot, in form of lotus-leaf.

709 Satsuma minature Saki Bottle, gourd-shape, exquisitely decorated.

710 Extremely old cloisonné enamel small Vase, cylindrical form.

711 Finely wrought antique bronze small Tea-pot.

712 Ancient Satsuma Bowl, bold painting of Japanese god.

713 Antique bronze miniature Tea-pot, basket form.

714 Rare kanyu-ware gourd-shape Tea-pot, richly decorated.

715 Fine antique bronze Incense Jars, turtles in relief. Signed with makers name. 2 pieces

716 Specimen of antique bronze, figure of Horse.

717 —— Another, turtle.

718 —— Another, water bottle for writing case, in form of pomegranate.

719 —— Another, silver bronze minature Temple Bell.

720 EXQUISITELY DECORATED OLD SATSUMA BOWL, raised decoration of shells inside, cray fish within net on the outside.

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722 SUPERBLY DECORATED OLD SATSUMA TEA-POT, painted with figures of Buddhist gods, and landscape scenery

723 Exceedingly fine specimen of antique bronze, figure of Crab in life-like attitude.

724 Exquisite old Satsuma minature Incense Jar, superbly decorated with landscape scenery.

725 ELEGANT DAMIO SHORT-SWORD, finely carved silver and gold ornamented scabbard hilt and handle, superior blade.

726 VALUABLE OLD SATSUMA BOWL, shallow form, finely executed decoration of Buddhist god boldly painted upon the inner surface.

727 Handsome turquois shell Damio Box on lacquered feet.

728 Splendid black lacquer sectional Box, 2 compartments, exquisitely engraved.

729 MARVELOUSLY DECORATED OLD SATSUMA VASE, imperial dragon in bold relief, encircling vase, Height 9 inches.

730 —— Match Vase.

731 SATSUMA INCENSE BURNER, SIMILAR DECORATION. Height 8 inches.

Special attention is called to the above three numbers.

732 Pure gold lacquer Inro or Medicine Case, mikado's crest in relief, wooden netsuke.

733 —— Another, saddles in relief, coral netsuke.

734 —— Another, birds. etc., in relief.

735 —— Another, similar ornamentation on black ground.

736 —— Another, pearl inlaid.

737 —— Another, exqusite gold tracing of landscape scenery, crysanthemums, etc., black ground.

738 —— Another, inlaid with pearl, black ground.

739 —— Another, Damio carvings and flower in relief.

740 —— Another, stork and pine tree decoration.

741 —— Another. pearl, ivory, and coral ornamentation.

742 —— Another, map of Japanese Islands in relief.

743 Very old Inro or Medicine Case, raised ornamentation on silver ground.

744 —— Another, mulberry wood, temple drum of pure gold lacquer and Satsuma in relief, carved text.

745 —— Another, ivory, exquisitely carved.

746 —— Another, finely carved lacquer.

747 Exquisitely carved Jade Vase in forms, flower-blossoms and leaves in relief, carved teak-wood stand.

748 Finely carved teak-wood Miniature Screen, carved green Jade, center medallion.

749 White Jade specimen, finely carved, teak-wood stand.

750 Finely carved Jade Cups, teak-wood stand and cover.

751 —— Another, different.

752 Teak-wood miniature Screen, exquisitely carved Jade center.

753 —— Another, with 3 specimens of carved Jade in center.

754 —— Another, larger, center medallion of carved white Jade.

755 Exquisitely lacquered Chinese Fan.

756 Elegantly carved ivory Chinese Glove-Box.

757 Superb carved Ivory Fan, finest Chinese workmanship.

758 Handsome Ivory Card Case, exquisitely carved.

759 REMARKABLE OLD SATSUMA TEA-POT, lotus leaf form, marvelous decoration of fishes.

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760 Handsome Kaga Saki Cups, profuse decoration of figures on gold ground.

761 Pair finely wrought antique bronze bottle-shape Vases, birds, etc., in relief, tripod supports, all gold burnished. Height 9 inches. 2 pieces

762 Ancient Imari porcelain Incense Burner in form of Dog-foo.

763 Handsome black and gold lacquer Cigar Cabinet.

764 Pair richly decorated Awata-ware Cylinder Vases. Height 10 inches. 2 pieces

765 Superb cloisonné enamel oval Placque, rich design of peacock, flowers, etc., blue ground, Persian border.

766 Fine Hizin porcelain round Placqued, bright color decoration. Diameter 16 inches.

767 Old Nankin porcelain shell-shape Saucers, rich blue decoration. 6 pieces

768 Handsome cloisonné enamel Kiyoto Dessert Plates, detached flowers and insect on blue ground. 12 pieces

769 Curious hammered bronze Tea-pot, landscape scene in relief.

770 Rare old Chinese Bowl, dragon decoration. Diameter 8 inches

771 Beautiful lacquered Tea-pot, incised decoration of Mikado's crest.

772 Rare Cha-no-yu Bowl, dark green glaze, relieved by incised gold stripes.

773 Pair handsome Chinese cloisonné enamel Vases, floral design. Height 8 inches. 2 pieces

774 ELEGANT CARVED BRONZE SHIBACHI, or Flower Vase, round form, elephant head handles. Height and diameter 9x9 inches.

775 Handsomely lacquered Cabinet, gold ornamented, silver plated mountings.

776 Pair exquisitely decorated Satsuma Vases. Height 10 inches. 2 pieces

777 MAGNIFICENT SOOCHOW LACQUER BOX, oblong form, superbly carved. 8x13 inches. An exceedingly fine specimen of genuine Pekin or Cinnabar lacquer.

778 Pair handsomely carved antique Japanese bronze Vases, birds of immortality and imperial dragon in bold relief. Height 12 inches.

779 Elegant black and gold lacquer Work-box and Writing-case combined.

726 VALUABLE OLD SATSUMA BOWL, shallow form, finely executed decoration of Buddhist god boldly painted upon the inner surface.

727 Handsome turquois shell Damio Box on lacquered feet.

728 Splendid black lacquer sectional Box, 2 compartments, exquisitely engraved.

729 MARVELOUSLY DECORATED OLD SATSUMA VASE, imperial dragon in bold relief, encircling vase, Height 9 inches.

730 —— Match Vase.

731 SATSUMA INCENSE BURNER, SIMILAR DECORATION. Height 8 inches.

Special attention is called to the above three numbers.

732 Pure gold lacquer Inro or Medicine Case, mikado's crest in relief, wooden netsuke.

733 —— Another, saddles in relief, coral netsuke.

734 —— Another, birds, etc., in relief.

735 —— Another, similar ornamentation on black ground.

736 —— Another, pearl inlaid.

737 —— Another, exqusite gold tracing of landscape scenery, crysanthemums, etc., black ground.

738 —— Another, inlaid with pearl, black ground.

739 —— Another, Damio carvings and flower in relief.

740 —— Another, stork and pine tree decoration.

741 —— Another, pearl, ivory, and coral ornamentation.

742 —— Another, map of Japanese Islands in relief.

743 Very old Inro or Medicine Case, raised ornamentation on silver ground.

744 —— Another, mulberry wood, temple drum of pure gold lacquer and Satsuma in relief, carved text.

745 —— Another, ivory, exquisitely carved.

746 —— Another, finely carved lacquer.

747 Exquisitely carved Jade Vase in forms, flower-blossoms and leaves in relief, carved teak-wood stand.

748 Finely carved teak-wood Miniature Screen, carved green Jade, center medallion.

749 White Jade specimen, finely carved, teak-wood stand.

750 Finely carved Jade Cups, teak-wood stand and cover.

751 —— Another, different.

752 Teak-wood miniature Screen, exquisitely carved Jade center.

753 —— Another, with 3 specimens of carved Jade in center.

754 —— Another, larger, center medallion of carved white Jade.

755 Exqnisitely lacquered Chinese Fan.

756 Elegantly carved ivory Chinese Glove-Box.

757 Superb carved Ivory Fan, finest Chinese workmanship.

758 Handsome Ivory Card Case, exquisitely carved.

759 REMARKABLE OLD SATSUMA TEA-POT, lotus leaf form, marvelous decoration of fishes.

---

760 Handsome Kaga Saki Cups, profuse decoration of figures on gold ground.

761 Pair finely wrought antique bronze bottle-shape Vases, birds, etc., in relief, tripod supports, all gold burnished. Height 9 inches. 2 pieces

762 Ancient Imari porcelain Incense Burner in form of Dog-foo.

763 Handsome black and gold lacquer Cigar Cabinet.

764 Pair richly decorated Awata-ware Cylinder Vases. Height 10 inches. 2 pieces

765 Superb cloisonné enamel oval Placque, rich design of peacock, flowers, etc., blue ground, Persian border.

766 Fine Hizin porcelain round Placqued, bright color decoration. Diameter 16 inches.

767 Old Nankin porcelain shell-shape Saucers, rich blue decoration. 6 pieces

768 Handsome cloisonné enamel Kiyoto Dessert Plates, detached flowers and insect on blue ground. 12 pieces

769 Curious hammered bronze Tea-pot, landscape scene in relief.

770 Rare old Chinese Bowl, dragon decoration. Diameter 8 inches

771 Beautiful lacquered Tea-pot, incised decoration of Mikado's crest.

772 Rare Cha-no-yu Bowl, dark green glaze, relieved by incised gold stripes.

773 Pair handsome Chinese cloisonné enamel Vases, floral design. Height 8 inches. 2 pieces

774 ELEGANT CARVED BRONZE SHIBACHI, or Flower Vase, round form, elephant head handles. Height and diameter 9x9 inches.

775 Handsomely lacquered Cabinet, gold ornamented, silver plated mountings.

776 Pair exquisitely decorated Satsuma Vases. Height 10 inches. 2 pieces

777 MAGNIFICENT SOOCHOW LACQUER BOX, oblong form, superbly carved. 8x13 inches. An exceedingly fine specimen of genuine Pekin or Cinnabar lacquer.

778 Pair handsomely carved antique Japanese bronze Vases, birds of immortality and imperial dragon in bold relief. Height 12 inches.

779 Elegant black and gold lacquer Work-box and Writing-case combined.

780 WONDERFULLY DECORATED OLD SATSUMA PLACQUE, oval form, profuse painting of figures of Japanese famous poets, most artistically executed, gold border, with dragon crests in relief. 11x16 inches. A remarkable fine specimen.

781 Old Nankin jar-shape Vase, Chinese character decoration.

782 Pair most exquisitely decorated Hibiki-ware Vases, floral and landscape medallion celadon glaze, gold ground-work. Height 13 inches. 2 pieces

783 RARE SATSUMA PORCELAIN PLACQUE, handsome enameled decoration, portraits of the long lived couple of Japan, turtle of longevity, landscape scenery, etc. Diameter 13 inches.

784 Antique Kutani Bowl, landscape decoration. Diameter 12 inches.

785 Ancient Crackle-ware Bowl, floral decoration.

786 Handsome Arita porcelain biberon Vase, richest blue decoration. Height 13 inches.

787 Black and gold lacquer Damio Stand.

788 WONDERFULLY WROUGHT SAYMIN BRONZE VASE, low form, dragon in relief. An exceedingly fine specimen, signed with maker's name.

789 Pair beautiful cloisonné enamel Vases, richest design and finest workmanship. Height 9 inches. 2 pieces

790 Handsomely painted Damio Screen, 6 folds, decorated with interior and garden scenes, gold ground.

791 Idzuma-ware, small oval Trays, curiously decorated. 4 pieces

792 Richly painted Kaga Bowl. Diameter 8 inches.

793 Imair porcelain Placque, rich floral decoration. Diameter 8½ inches.

794 Fine Satsuma Bowl, bold decoration of Japanese mythological subject.

795 —— Another, low form, older and finer, decoration of Buddhist ceremonial scene.

796 Exquisitely decorated Satsuma porcelain oblong Tray—fan and heart-shaped medallions, delicate gold penciling.

797 VALUABLE OLD SATSUMA FIGURE, curious and extremely old, procured at the Takio exhibition; with finely carved wood-stand.

798 Pair antique Chinese crackle-ware Vases, white glaze, bronze ornamentation, elephant head handles. Height 17 inches. 2 pieces

799 Elegant Chinese cloisonné enamel Vase, dragon and flowers on light blue ground.

800 MAGCIFICENT BRONZE VASE, imperial dragon in bold relief, and for support, all marvelously wrought from the solid metal. Height 12 inches. Undoubtedly a masterpiece of the renowned Saymin, although not signed.

Saturday's Sale.

801 Handsome cloisonné enamel porcelain Bon-bon Boxes, top handles. 2 pieces

802 Set Owari porcelain flower Vases, blue decoration. 3 pieces

803 Fine Kiyota porcelain Saki Saucers, neatly decorated 10 pieces

804 Finely lacquered apple-shape covered bowls. 3 pieces

805 Handsome cloisonné enamel porcelain cup-shaped Vases, rich design. 2 pieces

806 Finely inlaid mulberry-wood Cabinet, perfumed.

807 Pair handsonely decorated Nankin Vases, character medallions. Height 15 inches. 2 pieces

808 Rare Banko Tea-pot, showing partial fabrication of cloisonné enamel.

809 Owari porcelain Tea-pot, blue decoration.

810 ——Another, rich blue and gold decoration.

811 PAIR SUPERB CLOISONNÉ ENAMEL PORCELAIN FLOWER VASES, beautiful design. 2 pieces

812 —— Another pair, smaller. 2 pieces

813 Inlaid mulberry-wood Jewel Cabinet.

814 Rare cream Tea-pot, Celadin glaze, raised decoration.

815 Pair Chinese crackle-ware Vases, coffee-color glaze, ring handles. Height 18 inches. 2 pieces

816 Owari porcelain oblong Flower Stand, rich blue decoration.

817 —— Another.

818 Banko Tea-pots. 2 pieces

819 Bamboo lacquered Box.

820 Blue and white decorated Saki Bottles. 4 pieces

821 Owari porcelain Saki Bottles, with fine Bamboo wicker work covering 2 pieces

822 Handsomely lacquered Cabinet, gold ornamented, inlaid with pearl.

823 Pair elegantly carved antique bronze Vases, biberon-shape birds, tree, etc., in high relief, tripod supports of elephant heads. Height 21 inches. 2 pieces

824 Antique iron Tea-pot.

825 Rich blue decorated Nankin Plates. 2 pieces

826 Small Bowls of same ware, similar decoration. 2 pieces

827 Leaf-shape Saucers, richest blue decoration. 5 pieces

828 Finely decorated Satsuma Placque, round form.

829 Antique Kiyoto Saki Bottle, curiously decorated.

830 Rare Idzuma shell-shape Trays. 2 pieces

831 Ancient Kutani small Plates, bright color decoration. 2 pieces

832 Seidji-ware Flower Vase, 2 compartments, incised decoration.

833 Handsome Japanese cloisonné enamel cylinder Vase, birds, fans, and detached flowers on light-blue ground.

834 Japanese cloisonné enamel Plaque, floral design.

835 —— Another, different design.

836 Handsomely decorated Arita porcelain Water Pitcher, floral medallion, text in gold.

837 Old Kutani Tray, floral design on yellow ground, green border.

838 Elegant black and gold lacquer Cabinet.

839 Exquisitely painted Satsuma large Bowl, on feet, decorated with fish in life-like attitudes, water, etc. Diameter 11 inches.

840 Superb cloisonné enamel cylinder Vase, designs of storks, bamboo tree, etc., on white ground; Persian border.

841 Pair exquisitely decorated Satsuma Vases. Height 9 inches. 2 pieces

842 Antique Japanese bronze Incense Burner, figure in relief on cover.

843 Old Corean Bowl, curiously glazed.

844 Finely carved antique bronze incense Burner Stork, in reclining postnre.

845 MAGNIFICENT SATSUMA INCENSE BURNER, in form of sack, tied with cords and tassels, which also form handles most exquisitely decorated with Japanese historical scene, figure of mouse and fruit in relief on cover. Height and diameter, 11x12 inches.

846 Fine Gorosa bronze Stand.

847 Pair antique crackle-ware Vases, imitation bronze ornamentation, white glaze. Height 17 inches. 2 pieces

848 Handsomely painted gold ground Damio Screen, 6 folds.

849 Beautiful carved bronze Shibachi or Flower Vase, flying-storks, birds and water in relief, elephant head handles. Height and diameter 10x12 inches.

850 PAIR VERY ELEGANT NANKIN VASES, richest Chinese decoration, character and floral medallion, gold ground borders. Height 24 inches. 2 pieces

851 Ancient Kutina Plaque, dragon decoration. Diameter 14 inches.

852 Elegant Owari porcelain Flower Vase, in form of temple drum, choice blue decoration inside, cobalt blue glaze, crest and chickens in relief on the outside. Diameter 13 inches.

853 SUPERBLY DECORATED OLD SATSUMA GOURD-SHAPE VASE, medallion painting of characters, landscape scenes, etc. Height 14 inches.

854 Owari porcelain Cylinder Vase, decoration of Japanese musicians in rich blue color. Height 13 inches.

855 —— Another, incised and blue decoration. Height 12 inches.

856 Handsome Nankin porcelain Tea or Dessert Plates, beautiful enameled decoration of birds and flowers on imperial yellow glaze. 12 pieces

857 After-diner Coffee Cups and Saucers to match. 12 pieces

858 Comport to match.

859 Shell-shape Trays to match. 2 pieces

860 Water-pitcher to match.

861 Beautiful Kishiu Vase, incised decoration of flowers and leaves, turquoise, plum color, and imperial blue glaze.

862 Curious Satsuma Figure, finely decorated.

863 Small earthenware Tea-pot, in form of Turtle of Longevity, curiously glazed.

864 Carved Kiyaki-wood lotus-leaf Trays, bronze frogs in relief. 2 pieces

865 Curiously decorated Kiyoto Tête-à-Tête Set, comprising Tea-pot, Sugar-Bowl Creamers, and two Cups and Saucers.

866 Elegant Cloisonné enamel porcelain cut flower Vase, hexagonal form, on butterfly feet.

867 Handsomely decorated Satsuma Vase, finely painted Buddhist festive scene. Height 13 inches.

868 Pair finely lacquered Hezin porcelain Vases, blue glaze. Height 15 inches. 2 pieces

869 Old Nankin small Dishes, oval form, blue decoration, willow pattern. 6 pieces

870 Choice Nankin porcelain round Placque, rich blue decoration of peacock, flowers, etc. Diameter 16 inches.

871 RARE OLD COREAN WATER-JAR, lizards in relief.

872 Pair superbly painted Kiyoto porcelain Vases, decorated with birds, flowers, and insects. Height 15 inches. 2 pieces

873 VALUABLE OLD SATSUMA PLACQUE, oval form, portrait of Buddhist gods, etc., boldly and marvelously painted in center, chrysanthemum on border. 15x18 inches.

Please give the above specimen your special attention.

874 Awata ware Incense Jar, profuse decoration of figures of Buddhist gods, priests, etc.

875 Choice Chinese Incense Jar, finest porcelain, richest blue decoration of imperial dragon and clouds, teak-wood cover.

876 HANDSOMELY CARVED JAPANESE BRONZE CANDLESTICKS, storks on turtles, lotus leaf holder. Height 32 inches. 2 pieces

877 Elegant cloisonné enamel Kiyoto porcelain Flower-Vase, landscape view, birds and flowers in medallions, Persian border. Height and diameter 9x9 inches.

878 —— Duplicate.

879 Richly decorated Hezin porcelain Placque, crests and dragon painted in crimson and gold. Diameter 18 inches.

880 Elegant Nankin porcelain round Placque, rich blue and celadon glaze. Diameter 17 inches.

881 Handsomely decorated Damio Box, gold ornamented, 7 small gold lacquer boxes inside.

882 VALUABLE ANCIENT CLOISONNÉ ENAMEL INCENSE JAR, design of Dogs-Foo, and flowers on dark green ground. Extremely old and fine.

883 Finely painted Awata ware Cups and Saucers, decorated with birds, flowers, etc. 12 pieces

884 Handsomely decorated Comport, same ware.

885 Elegant pearl inlaid Lace-Box.

886 Bronze Damio Furniture Ornaments. 50 pieces

887 Silver and gold ornamented bronze Knife-Handles. 12 pieces

888 Exceedingly rare imperial yellow Bowl, incised decoration of dragon.

889 Fine Gorosa bronze Tea-pot, gold lined, lacquered finish.

890 EXQUISITELY DECORATED OLD SATSUMA LEAF-SHAPE TRAY, painted with figures of Damios, deities, etc.

891 Handsomely decorated Nankin porcelain Bowl and Cover, painted with figures of children at play.

892 VALUABLE BRONZE TEA-POT, high form, exquisitely engraved, finely wrought dragon's head for spout, bears crest of the Mikado. A unique specimen, purchased at the Tokio Exhibition.

893 Finely decorated old Satsuma Incense Burner, floral painting, Persian border.

894 PAIR SUPERB CLOISONNÉ ENAMEL VASES, storks, birds, pine tree, lotus flower and chrysanthemums on peacock blue ground. Height 11 inches. 2 pieces

895 Old Araku Box and Cover, black and gold decoration.

896 Ancient blue decorated Nankin Trays. 2 pieces

897 VERY ELEGANT SATSUMA FLOWER VASE, most artistic decoration of portraits of Buddhist gods, ceremonial scene, etc., boldly drawn. Height 13x11 inches.

898 Pair handsomely decorated Yeddo Vases, elephant head and ring handles. Height 18 inches. 2 pieces

899 MAGNIFICENT JAPANESE BRONZE GROUPS, representing the god of war crushing a demon, marvelously wrought from solid bronze, finished in every detail in a masterly manner, finely carved stand, 15x20 inches, worthy of a critical examination.

900 PAIR BEAUTIFULLY DECORATED ARITA PORCELAIN VASES, character and floral medallions, crimson and gold borders. Height 34 inches. Exhibition specimens from the celebratedmanufacturer, Fukugawa. 2 pieces

901 Set Damio Child Playthings, black and gold lacque, carved wood tray. 11 pieces

902 EXQUISITE KIYOTO PORCELAIN JAR AND COVER, in form of section of bamboo tree, remarkable ornamentation of insects.

903 BEAUTIFUL CLOISONNÉ ENAMEL INCENSE JAR AND COVER, exquisite floral decoration on unusual black ground, transparent lacquer finish; very unusual specimen.

904 Exquisitely decorated Kiyoto porcelain Saki Saucers, profuse decoration of figures on gold ground; blue decoration out side. 4 pieces

905 Black and gold lacquer Damio stand.

906 Ancient Chines Porcelain Tea-pot, floral decoration on imperial yellow glaze.

907 Superbly decorated Satsuma gourd-shape Saki bottle, painted with figures of Buddhist gods, Damios, etc.

908 Ancient Kutani Candlestick.

909 Pair rich Chinese Cloisonné enamel Vases, floral design on black ground. Height 9 inches. 2 pieces

910 EXCEEDINGLY RARE CLOISONNÉ ENAMEL PLATES, finest Kiyoto porcelain, design of fan, heart, and snowflake medallions, and maple leaves on unusual black ground, transparent lacquer finish. 6 pieces

911 Elegant Nankin porcelain Dessert plates, enameled decoration on imperial blue ground.

912 After-dinner Coffee Cups and Saucers to match.

913 Comport, same decoration.

914 Shell-shape Trays to match. 2 pieces

915 PAIR HANDSOME CLOISONNÉ ENAMEL PORCELAIN FLOWER VASES, beautiful floral design, light blue ground. 2 pieces

916 Elegant Awata Pitcher, birds, lotus flower, etc., in relief.

917 —— Another, smaller.

918 Antique iron Tea-pot, Cloisonné enamel lid, handle inlaid with silver.

919 Corean Bowl, curiously decorated.

920 Carved Kiyaki Trays, frogs in relief. 2 pieces

921 Fine blue decorated Nankin small Plates. 6 pieces

922 Fine Akai Bowl and Cover, blue decoration inside, fish on the outside, red glaze.

923 Old Canton fan-shape Dish, bright blue decoration.

924 Handsomely decorated Arita porcelain Pitcher.

925 Antique crackel-ware, shell-shape Trays, blue decoration.

926 Rare Idzuma Trays, Soochow lacquer finish.

927 Banko Bowl and Cover, in form of lotus flower.

928 SUPERB JAPANESE CLOISONNÉ ENAMEL VASE, richest design, flying storks, peacock figures and landscape scenes in medallions of imperial yellow and white, Persian border and fire-gilt base. Height 9½ inches.

929 Set elegantly decorated Nankin porcelain Bowls, birds and flowers painted on imperial yellow glaze, imperial blue border. 3 pieces

930 Broth Bowl, cover and plate, decorated to match.

931 Handsome Cabinet, finely inlaid with various woods, lacquer finish silver-plated mountings.

932 MARVELOUSLY DECORATED KANYU-WARE INCENSE BURNER, gourd-shape; terrific combat of frogs, in relief. Height and diameter 11x9 inches. A remarkable and valuable specimen.

933 PAIR OLD AND VALUABLE SATSUMA VASES, raised decoration of fish and shells, finely executed, painting of figures of the Deities, Gods, etc. Height 15 inches. Exceedingly fine. 2 pieces

934 Pair finely carved bronze stork Candlestick, turtle bases. 2 pieces

935 Elegant Seto porcelain cylinder Vase, richest blue decoration of figures and landscape scenery. Height 21 inches.

936 Pair antique Chinese Vases, bright floral decoration, imitation bronze ornamentation, ring handles. Height 24 inches. 2 pieces

937 Old Corean square Tray, deep form, curiously decorated.

938 Ancient Kutani Cups, incised decoration.

939 Araku-ware Cups and Cover, enameled decoration of butterflies.

940 Choice Arita porcelain covered Bowl, rich blue decoration.

941 Rare old Seidji-ware Saki Bottle, incised decoration beneath glaze.

942 Old Japanese Porcelain Plates, blue decoration.

943 Antique Hibiki Tea-pot, gourd shape, neat floral decoration.

944 SUPERB OLD SATSUMA BOWL, open-work border, enameled decoration of flying storks.

945 Choice Nankin porcelain Plates, bright blue decoration. 2 pieces

946 Pair Nankin cylinder Vases, Celodon glaze. 2 pieces

947 MAGNIFICENT SATSUMA VASE, superbly decorated with figures of Damio children at play, birds, flowers, and crests, Dog-foo handles. Height 21 inches.

948 Pair exquisitely decorated Kiyoto porcelain Vases, locust handle. Height 14 inches. 2 pieces

949 Corean Bowl, enameled floral decoration.

950 Araku Bowl and Cover, curiously glazed.

951 Old Imari porcelain Tea-pot, floral decoration.

952 Kishiu-ware Trays, plum color glaze, incised decoration of lotus flower. 2 pieces

953 Kiyoto Sand, fan shape Placque, enameled floral decoration.

954 Antique Kutani Bowl, curiously decorated.

955 EXTREMELY OLD AND MARVELOUSLY DECORATED OLD SATSUMA INCENSE BURNER, bold painting of Buddhist ceremonial scene. Height and diameter 13x10 inches; worthy of a careful examination.

956 Rare Seidji-ware open-work Vase.

957 Pair carved bronze Stork Candlesticks, turtle bases. 2 pieces

958 SUPERBLY DECORATED SATSUMA PLACQUE, oval form, artistically painted scene representing Japanese baptismal ceremony. 9x11 inches.

959 Antique iron Tea-pot, silver inlaid handle and lid.

960 OLD SASSUMA TEA-POT, finely decorated.

961 Handsome Chinese cloissonné enamel Vase, floral design, blue ground.

962 BEAUTIFUL SATSUMA FIGURE OF A DEIFIED QUEEN, who won fame during a famine which occurred in Japan some 800 years ago; she distributing food herself among the starving. Special attention is called to the precision of drapery and posture, also superb detail of decoration.

963 PAIR EXTREMELY OLD AND MOST ARTISTICALLY DECORATED SATSUMA VASES, figures of Buddhist gods etc., marvelously painted, lizzard handles, covers surmounted with figure of dog "Foo." Height 21 inches. No finer specimen of this rare and valuable ware can be procured. 2 pieces

964 Handsome black lacquer Bowls and Covers, pure gold ornamentation. 2 pieces

965 Kishiu-ware leaf-shape Tray, plum color glaze. 2 pieces

966 Handsomely lacquered Cabinet, gold ornamentation.

967 Richly decorated Imair porcelain Bowl and Cover.

968 Seto porcelain oblong Trays, blue decoration beneath glaze. 2 pieces

969 MAGNIFICENT JAPANESE CLOISONNÉ ENAMEL LARGE VASE, design representing gathering of Buddhist priests in bamboo grove, richest Persian style border. Height 24 inches. Finest specimen of Japanese enamel ever brought to this country.

970 Fine Gorosa bronze Vase Stand.

971 PAIR ELEGANT CHINESE VASES, rich enameled decoration of birds, flowers, and insects on imperial yellow ground, imperial blue bands, carved teak-wood stands. Height 27 inches. 2 pieces

972 Antique bronze Temple Candlestick, finely carved. Height 21 inches.

973 Chinese cloisonné enamel cut flower Vase, teak-wood stand.

974 Hirato porcelain Saki Bottle, floral decoration on imperial yellow glaze.

975 Iwari porcelain Plate, bright color decoration.

976 Ancient Gorosa bronze Tea-pot, high form, finely engraved.

977 MAMMOTH COREAN INCENSE JAR, incised decoration of Buddhist gods, peculiar glaze, surmounted by finely carved figure of Temple god. Height and diameter 36x18 inches. An extremely old and valuable specimen.

978 PAIR MAGNIFICENT CHINESE PORCELAIN VASES, large size, rich character and floral medallions, Dog-foo handles. Height 36 inches. 2 pieces

979 Finely carved antique bronze Stork, life-size.

980 —— Another, smaller.

981 MAMMOTH SETO PORCELAIN SCREEN, front surface exquisitely lacquered, heart and fan-shape, and snow-flake medallions in relief, Cobalt blue glaze, and bamboo-tree decoration on the reverse side, elaborate Japanese wood frame and standard. Outside measurement 40x48 inches.

Made expressly for and exhibited at the late Centennial Exhibition at Philadelphia.

11516

982 ELEGANT CARVED TEAK-WOOD SCREEN, magnificent silk embroidered center. Outside measurement 27x36 inches.

983 Finely carved Teak-wood Lantern, hexagonal form, handsomely painted glass panels.

984 —— Another, square form.

985 Hanging Scroll Pictures, painted with Japanese characters. 24 pieces

986 —— Others, fine painting on silk. 12 pieces

987 —— Others, floral subjects. 12 pieces

988 Books illustrating Tokugawa's Palaces. 20 pieces

989 ELABORATELY CARVED TEAK-WOOD ARM-CHAIR, upholstered with crimson India silk.

990 —— Another.

991 Richly carved Teak-wood Center-Table marble top inlaid.

992 —— Another, smaller.

993 —— Another.

994 —— Another.

995 —— Another.

996 Set finely decorated Chinese Teapoy Tables.

997 —— Another set, different decoration.

998 Finely painted Japanese Damio Screen, 3 folds.

999 Finely painted Fire-Screen, 2 fold.

1000 —— Another, 6 folds.

NOTICE.

THOSE unable to attend this sale, can have their orders to purchase attended to by the Auctioneers, without charge.

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